

**LEARNING OBJECTIVES**

*arranged by Dan Coates*



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From Walt Disney's "BEAUTY AND THE BEAST"

# BEAUTY AND THE BEAST

Words by  
HOWARD ASHMAN

Music by  
ALAN MENKEN  
Arranged by DAN COATES

Slowly, with expression

8va

*p*

1 3 4 (with pedal)

1 2 5

*mp*

Tale as old as time,

F B $\flat$ /F

1 2 3

true as it can be.

B $\flat$ /F F

Bare-ly e-ven

Am<sup>7</sup> B $\flat$  C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup>

friends, then some-bod-y bends un-ex-pect-ed-ly.

5 3

Beauty and the Beast - 4 - 1

F

B $\flat$ /F

F

Just a lit - tle change. Small, to say the

1 2 3

Cm<sup>7</sup>F<sup>7</sup>B $\flat$ 

F/A

Gm<sup>7</sup>C<sup>7</sup>

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

5 3 3 1 4 2 4 2 1 2

F

B $\flat$ /CAm<sup>7</sup>

Beast. *cresc.* Ev - er just the same. *mf*

4 3 1 2 1

B $\flat$ Am<sup>7</sup>B $\flat$ 

Ev - er a sur - prise. Ev - er as be -

2 1 1 3 4 2

Am Dm Eb F

fore, ev - er just as sure as the sun will rise.

*cresc.*

G C/G G

Tale as old as time. Tune as old as

*f*

C/G G Bm

song. Bit - ter - sweet and strange, find - ing you can

5

C D7sus4 D7 G

change, learn - ing you were wrong. Cer - tain as the

*mf*

C/G

G

Dm<sup>7</sup>G<sup>7</sup>

sun

ris - ing in the East.

Tale as old as

time,

song as old as

rhyme.  
*dim.*

Beau - ty and the Beast.

Em

Bm/D

C

G/B

Am<sup>7</sup>D<sup>7</sup>

G(add9)

8va

Tale as old as

time,

song as old as

rhyme. Beau - ty and the

Beast.

***mp****meno mosso**rall.****p*** *a tempo*Gsus<sup>4</sup>

G(add9)

Gsus<sup>4</sup>

G(add9)

*rit. e dim.****pp***

Theme from "UP CLOSE & PERSONAL"

# BECAUSE YOU LOVED ME

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Slowly  $\text{♩} = 66$

**F**

1. For all those times you stood by me, for all the  
wings and made me fly. you touched my

**B $\flat$**  **Dm**

truth that you made me see, for all the joy you brought to my life,  
hand, I could touch the sky. I lost my faith, you gave it back to me.

**Gm $^7$ /C** **C $^7$**

for all the wrong that you made right. For ev - 'ry  
You said no star was out of reach. You stood by

**Am $^7$**  **B $\flat$  maj $^7$**

dream you made come true, for all the love I found in you, I'll  
me and I stood tall. I had your love, I had it all. I'm

Gm7/C

be for - ev - er thank - ful, ba - by.  
grate - ful for each day you gave me.

E<sup>b</sup> Dm7

You're the one who held  
May - be I don't know

*mf*

Gm7

me up, —  
that much, — but I nev - er let me fall.  
know this much is true:

1 2

1 2

Bbm7

You're the one who saw me through,  
I was blessed be - cause I was

Bb/C

through it all. —  
loved by you. — }

F

You were my strength when I was weak,  
*mp*

you were my

B $\flat$ 

Dm

voice when I could - n't speak.

You were — my

eyes when I could - n't see, —

B $\flat$ /CC $^7$ 

— you saw — the

best there was — in me.

Lift - ed — me —

*cresc.*Am $^7$ B $\flat$ E $\flat$  maj $^7$ 

up when I could - n't reach,

you gave — me

faith 'cause you — be - lieved. —

*mf*Gm $^7$ /CTo Coda  $\oplus$ 

— I'm

ev - 'ry - thing — I am —

be - cause — you

1.

F

B $\flat$ /Cloved  
*mp*

me. \_\_\_\_\_

2. You gave me

2.

F

A<sup>7</sup>loved  
*mp*

me. \_\_\_\_\_

You were al - ways there \_\_\_\_\_

*mf*Dm<sup>7</sup>

— for me, the ten - der wind that car - ried me. A

A<sup>7</sup>

Dm

light in the dark, \_\_\_\_\_

shin - ing your love in - to my life. \_\_\_\_\_

**Gm<sup>7</sup>**

4

You've been my in - spi - ra - tion, through the

*f*

**F/A**

5

1

2 1

lies, — you were — the truth. —

**C<sup>7</sup>sus<sup>4</sup>**

My world is a bet - ter place —

**B<sup>b</sup>/C**

**D.S. al Coda**

be - cause of you. — You were — my

**Coda**

**F**

**Gm<sup>7</sup>/C**

loved me. — I'm ev - 'ry - thing — I am —

*mp*

**F**

2

be - cause — you loved me. —

*p*

# BUTTERFLY KISSES

Words and Music by  
BOB CARLISLE and RANDY THOMAS  
Arranged by DAN COATES

Slowly and tenderly

*mf*

1. There's

*mp*

one thing I know for sure, she was sent here from heav - en and she's

dad - dy's lit - tle girl. ... As I drop to my knees by her bed at night,

Dm<sup>7</sup> C/E F Gsus<sup>4</sup> G F G

she talks to Je - sus, and I close my eyes. And I thank God for all of the

C F F/G

joy in my life. Oh, but most of all, for

Chorus:

C 5 3 4 2

but - ter - fly kiss - es af - ter bed - time prayer, stick - in'

G/C Am G

lit - tle white flow - ers all up in her hair.

F C

1 3

"Walk be - side the po - ny, dad - dy, it's my first ride." — "I

F C

know the cake looks fun - ny, dad - dy, but I sure tried." — Oh, with

F G C Dsus<sup>4</sup> D To Coda

all that I've done wrong, I must have done some - thing right to de - serve a

*cresc.*

F G<sup>7</sup> 1. C

hug ev - 'ry morn - ing and but - ter - fly kiss - es at night.

*dim.* *mp*

2.  
C

night. All the pre - cious time,

*f*

1 2 1 2 2 1 2

Dm C

like the wind, the years go by. Pre - cious but - ter -


3 2 1 2 1

E<sup>b</sup> Dm F G

fly, spread your wings and fly.

*mf*

4 2

D.S.  al Coda

Coda

F G<sup>7</sup>

love ev - 'ry morn - ing and but - ter - fly kiss - es. I could - n't

*mf*

2 4

F/A G/B A<sup>b</sup>

ask God for more, \_\_\_ this is what love \_\_\_ is. I know I've got to let her go, but I'll

C/G F

al - ways \_\_\_ re - mem - ber ev - 'ry hug in the morn - ing and

*poco rit.* *mp* *freely*

G<sup>7</sup> C Am<sup>7</sup> G<sup>7</sup> C

but - ter - fly kiss - es. \_\_\_

*a tempo* *rit. e dim.* *p*

### Verse 2:

Sweet sixteen today,  
She's lookin' like her mama a little more every day.  
One part woman, the other part girl;  
To perfume and make-up from ribbons and curls.  
Trying her wings out in a great big world.  
But I remember:

### Chorus 2:

Butterfly kisses after bedtime prayer,  
Stickin' little white flowers all up in her hair.  
"You know how much I love you, daddy, but if you don't mind,  
I'm only gonna kiss you on the cheek this time."  
Oh, with all that I've done wrong, I must have done something right  
To deserve her love every morning  
And butterfly kisses at night.

### Verse 3:

She'll change her name today.  
She'll make a promise, and I'll give her away.  
Standing in the bride room just staring at her,  
She asks me what I'm thinking, and I say, "I'm not sure.  
I just feel like I'm losing my baby girl."  
Then she leaned over and gave me...

### Chorus 3:

Butterfly kisses with her mama there,  
Stickin' little white flowers all up in her hair.  
"Walk me down the aisle, daddy, it's just about time."  
"Does my wedding gown look pretty, daddy? Daddy, don't cry."  
Oh, with all that I've done wrong, I must have done something right  
To deserve her love every morning  
And butterfly kisses. (Coda)

From the Motion Picture "POETIC JUSTICE"

# AGAIN

Written by  
JANET JACKSON,  
JAMES HARRIS III and TERRY LEWIS  
Arranged by DAN COATES

Moderately Slow

*p*

*mp* I heard from a friend to - day and she said you were in town. Sud - den -

ly the mem - o - ries came back to me in my mind. How can

Again - 4 - 1

C E Am7 D7

5 5 5 1 3 1

*mf* I be strong, I've asked my - self, — time and time I've said that I'll

2 4

Dm Dm7/G F C

5 2 1 2

nev - er fall in love with you a - gain. — A wound - ed

1 2 1 3 1 3 5

G/B Bb F/G G/A

5 5 4 2 2 1 3 1 2

*mp* heart you gave, my soul you took a way. — Good in -  
lone a - gain, did - n't think it'd come to this. — And to

1 5 1 4 1 5 1 5

Bb F F/C C

4 2 4 1 2 3

ten - tions, you had man - y, I know you did. I come from a  
know it all be - gan with just a lit - tle kiss. I've come too

1 4 1 2 5

G/B 4 5 Bb 4 2 F/G 2 1 G/A 3 1 2

place that hurts, and God knows how I've cried. And I  
close for happiness to have it swept a way. Don't think

Bb 4 2 F G7 4 2 3 1

nev - er want to re - turn, — nev - er fall a -  
I can take the pain, — nev - er fall a -

C G/B Am F

gain. gain. *p*

C G Am F C G7

3 2 5 3

Mak - ing love to you — felt so good and oh, — so — right. How can  
Kind of late in the game and my heart is in — your — hands. Don't you

1. C E Am7 D7

5 5 5 1 3 1

I be strong, I've asked my - self, — time and time I've said that I'll  
stand there and then tell me you love

Dm Dm7/G F C

5 2 2

nev - er fall in love with you a - gain. So here we are a -

2. Am7 D7 Dm F Dm/G

3 4 1 5 2 1

me, then leave a - gain. 'Cause I'm fall - ing in — love with —  
*mp*

F C C G/B Am F

3 2 5

you a - gain. *p*

C/G G C

5 4 3 1

*rit.* *pp*

# ALL THE MAN THAT I NEED

Words and Music by  
DEAN PITCHFORD and MICHAEL GORE  
Arranged by DAN COATES

Slowly, with expression

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *mf* (mezzo-forte). The key signature has one sharp (F#). The piano part features a simple harmonic accompaniment with a bass line that includes fingerings like 3 and 1 5. The vocal line enters in the second measure with a melody that is slow and expressive. The score includes three systems of music. The first system is an instrumental introduction. The second system contains the first two lines of the vocal melody with lyrics: "1. I used to cry my-self to sleep at night, — but he" and "2. And in the morn-ing when I kiss his eyes, — he". The third system continues the vocal melody with lyrics: "that takes was all — be fore he came. —" and "me down, — rocks me slow. —". The piano accompaniment includes chords labeled Am, Em, D, and C. The score ends with a final piano chord in the key of D major.

*mf*

Am Em

1. I used to cry my-self to sleep at night, — but he  
2. And in the morn-ing when I kiss his eyes, — he  
(3. Instrumental)

*mp*

D C

that takes was all — be fore he came. —  
me down, — rocks me slow. —

All the Man That I Need - 4 - 1

Am Em

I thought love had to hurt to turn out right. — But  
And in the eve-ning when the moon is high, — he

*mf*

D To Coda C

now holds he's here, — it's not the same, — it's  
me close — and won't let go. — He

B7sus B A/B B No chord

not won't the same. — He fills me  
let go. —

*f*

Em A/E

up. — He gives me love, —

*f*

Am7/D G

more love — than I've ev - er seen. — He's all I've

Em A/E

got. — He's all I've got in this world, — but he's

Am/D D7 1. Em

all the man — that I need. *mp*

D/C C Bm7 Em 2. D.S.  $\frac{3}{4}$  al Coda

*p* need. *mp* 3

## Coda

Musical score for piano and voice, featuring chords and lyrics. The score is divided into two systems, each with two staves.

**System 1:**

- Staff 1: Chords  $D7sus$  and  $Fm$ . Lyrics: "He fills me up. He gives me".
- Staff 2: Chords  $Bb/F$ ,  $Bbm7/Eb$ , and  $Ab$ . Lyrics: "love, more love than I've ev-er seen. He's all I've".

**System 2:**

- Staff 1: Chords  $Fm$ ,  $Bb/F$ ,  $Bbm7/Eb$ , and  $Eb7$ . Lyrics: "got. He's all I've got in this world, but he's all the man that I".
- Staff 2: Chords  $Ab$ ,  $C7sus4$ ,  $C7$ ,  $Fm$ ,  $Bbm7$ ,  $Bbm7/Eb$ , and  $Ab(add Bb)$ . Lyrics: "need. He fills me need. mp rit. need. He fills me".

The score includes various musical notations such as triplets, slurs, and dynamic markings (*f*, *mp*, *rit.*).

# ALWAYS AND FOREVER

Words and Music by  
 ROD TEMPERTON  
 Arranged by DAN COATES

Slowly J. = 50

The piano introduction is in 12/8 time, marked 'mp' (mezzo-piano). It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord (F major), followed by a series of eighth notes. The left hand has a steady eighth-note bass line. The piece ends with a fermata over the final chord.

*mp*  
 (with pedal)

The vocal entry is in 12/8 time. The right hand has a melody with a fermata on the first measure. The left hand has a bass line. The lyrics are: "1. Al - ways and for - ev - er, —" and "2. There'll al - ways be sun - shine —". The accompaniment continues with a bass line.

**F** **Dm7**

1. Al - ways and for - ev - er, —  
 2. There'll al - ways be sun - shine —

each mo - ment with you  
 when I look at you.

The vocal entry is in 12/8 time. The right hand has a melody with a fermata on the first measure. The left hand has a bass line. The lyrics are: "is just like a dream to me" and "Some - thing I can't ex - plain,". The accompaniment continues with a bass line.

**B<sup>b</sup> maj7** **Fmaj7** **Gm7** **B<sup>b</sup>/C** **C**

is just like a dream to me  
 Some - thing I can't ex - plain,

that some - how came true.  
 just the things that you do.

The vocal entry is in 12/8 time. The right hand has a melody with a fermata on the first measure. The left hand has a bass line. The lyrics are: "And I know to - mor - row —" and "And if you get lone - ly, —". The accompaniment continues with a bass line.

**F** **Dm7**

And I know to - mor - row —  
 And if you get lone - ly, —

will still be the same,  
 call me and take

B $\flat$ maj<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> B $\flat$ /C C

'cause we've got a life of love  
a sec - ond to give to me

that won't ev - er change. } And  
that mag - ic you make.

Fmaj<sup>7</sup> B $\flat$ maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

ev - 'ry day ——— love me your  
*mf* own spe - cial way. Melt all my

B $\flat$ /C F Am<sup>7</sup>

heart ——— a - way ——— with a smile.

B $\flat$ maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup>

Take time to tell ——— me ——— you ——— real - ly care and

**B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Am<sup>7</sup>**

we'll share — to - mor - row — to - geth - er. —

**B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F**

*mf* I'll al - ways love you — for - ev - er. — (Al - ways for - ev - er love

**1. B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C 2. Gm<sup>7</sup> B<sup>b</sup>/C**

you.) you.)

**Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C Fmaj<sup>7</sup>**

(Al - ways for - ev - er love you.) *rit.*

# ANGEL EYES

Composed by  
JIM BRICKMAN  
*Arranged by DAN COATES*

**Brightly**

**C** **G** **Am** **F**

*mp* *legato*

*(with pedal)*

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three measures. Above the first measure is a 'G' chord symbol, and above the second measure is a 'C' chord symbol. Above the third measure are 'G' and 'Am' chord symbols. The piano part features a melody in the right hand and a bass line in the left hand. The first measure shows a G major triad in the right hand and a G major triad in the left hand. The second measure shows a C major triad in the right hand and a C major triad in the left hand. The third measure shows a G major triad in the right hand and an A minor triad in the left hand.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of three measures. The first measure is marked with a chord symbol "F" and contains a quarter note B-flat, an eighth note A, and a quarter note G. The second measure is marked with a chord symbol "G" and contains a half note G and a quarter note F. The third measure is marked with a chord symbol "F" and contains a half note F and a quarter note E. The notes are connected by a slur. The score is presented in a simple, black-and-white format.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for piano and includes a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into four measures. The first measure is marked with a G chord. The second measure is marked with a C chord and a mezzo-forte (mf) dynamic. The third measure is marked with a G chord. The fourth measure is marked with an Am chord. The melody consists of a series of eighth and quarter notes, with a triplet of eighth notes in the second measure. The bass line consists of a series of quarter and eighth notes, with a triplet of eighth notes in the second measure.

Musical score for "Angel Eyes" - 3 - 2. The score is written for piano and guitar. It consists of five systems of music.

**System 1:** Piano part (treble and bass clef) with chords F, G, and C. The guitar part (treble clef) has a melody line.

**System 2:** Piano part with chords G, Am, F, and G. The guitar part has a melody line. Dynamics include *decresc.* (decreasing).

**System 3:** Piano part with chords F, G, Am, F, G, and C. The guitar part has a melody line. Dynamics include *mp* (mezzo-piano).

**System 4:** Piano part with chords F, G, Am, F, Em, and Dm. The guitar part has a melody line. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).

**System 5:** Piano part with chords Dm7 and G. The guitar part has a melody line. Dynamics include *mf* (mezzo-forte).

The score includes various musical notations such as notes, rests, and slurs. The guitar part is written in treble clef, and the piano part is written in grand staff (treble and bass clef).

2. Dm7 G7sus4 G7 C

*p*

The first system of musical notation consists of two staves. The treble staff begins with a 2-measure rest, followed by a melodic line. The bass staff provides harmonic support with chords and moving lines. Chord symbols Dm7, G7sus4, G7, and C are placed above the treble staff. A piano (*p*) dynamic marking is present in the third measure.

G Am F G C

The second system continues the piece with two staves. Chord symbols G, Am, F, G, and C are placed above the treble staff. The melody and bass line continue with various articulations and slurs.

G Am F G

*mp* *rit.*

The third system features two staves. Chord symbols G, Am, F, and G are placed above the treble staff. The dynamics *mp* (mezzo-piano) and *rit.* (ritardando) are indicated. The system concludes with a 1-measure rest in the bass staff.

F G C

*mf a tempo* *cresc.*

*vol*

The fourth system consists of two staves. Chord symbols F, G, and C are placed above the treble staff. The dynamics *mf a tempo* (mezzo-forte at tempo) and *cresc.* (crescendo) are indicated. The system ends with a double bar line and the word *vol* (volume) written vertically.

# ALWAYS BE MY BABY

Words and Music by  
MANUEL SEAL, JERMAINE DUPRI  
and MARIAH CAREY  
Arranged by DAN COATES

Slowly

**Chords:** F, F/A, B $\flat$ , C, C $\dim$ , Dm, F/A, B $\flat$ , C $\flat$ , F, C, Dm, Am, B $\flat$ , Gm $\flat$ , C $\flat$ .

**Lyrics:**

1. We were as one, babe, \_\_\_\_\_  
2. I ain't gon - na cry, no, \_\_\_\_\_

for a mom - ent in time. \_\_\_\_\_  
and I won't beg you to stay. \_\_\_\_\_

And it seemed ev - er - last - ing, \_\_\_\_\_  
If you're de - ter - mined to leave, boy, \_\_\_\_\_

that you would al - ways be mine. \_\_\_\_\_  
I will not stand in your way. \_\_\_\_\_

F C Dm<sup>7</sup> Am

Now you want to be free, \_\_\_\_\_  
But in - ev - i - ta - bly, \_\_\_\_\_

so I'll let you fly. \_\_\_\_\_  
you'll be back a - gain. \_\_\_\_\_

B<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup>

'Cause I know in my heart, babe, \_\_\_\_\_  
'Cause you know in your heart, babe, \_\_\_\_\_

our \_\_\_\_\_ love \_\_\_\_\_ will nev - er die, no. }  
our \_\_\_\_\_ love \_\_\_\_\_ will nev - er end, no. }

F F/A B<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> C<sup>7</sup> dim<sup>7</sup>

*mf* You'll al - ways be a part of me, \_\_\_\_\_

I'm part of you in - def - i - nite - ly. \_\_\_\_\_

Dm F/A B<sup>b</sup> maj<sup>7</sup> C<sup>7</sup>

Boy, don't you know you can't es - cape me, \_\_\_\_\_

ooh, dar - ling, 'cause you'll al - ways be my \_\_\_\_\_

F F/A B<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> C<sup>7</sup> dim<sup>7</sup>

ba - by. And we'll lin - ger on. time can't e - rase a feel - ing this strong. —

Dm F/A B<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> To Coda ♪

No way you're ev - er gon - na shake me, oh, dar - ling, 'cause you'll al - ways be my

1. F F/A B<sup>b</sup> C C<sup>7</sup> dim

ba - by. *mp*

Dm F/A B<sup>b</sup> C<sup>7</sup>

2. Dm G A<sup>7</sup>

ba - by. I know that you'll be back, boy, *mp*

**B $\flat$**  **Am $^7$**

when your days and your nights get a lit - tle bit cold - er.

*cresc.*

**Dm** **G** **A**

*mf* I know that you'll be right back. Oh,

**B $\flat$**  **C $^7$**  *D.S. al Coda*

ba - by, be - lieve me, it's on - ly a mat - ter of time, time.

*f*

*Coda* **F** **F/A** **B $\flat$**  **C** **C $^7$ dim**

ba - by.

*mp*

**Dm** **F/A** **B $\flat$**  **C $^7$**  **F**

*rit. e dim.* *p*

# ANGELS AMONG US

Words and Music by  
BECKY HOBBS and DON GOODMAN  
Arranged by DAN COATES

**Moderately slow**

The piano introduction is in 4/4 time, marked *mp* (mezzo-piano) and *(with pedal)*. It features a melody in the right hand with a slur over the first two measures and a slur over the last two measures. The bass line consists of simple chords. The tempo is **Moderately slow**.

**Spoken:** *I was walking home from school* *on a cold winter day,* *took a short cut through the*

Chords: C, G/B, Am, F, C, Am<sup>7</sup>

*woods and I lost my way.* *It was getting late* *and I was scared and alone,*

Chords: F, G, C, G/B, Am<sup>7</sup>, F

*then a kind old man took my* *hand and led me home.* *Sung: Ma - ma could - n't see him, but*

Chords: C, Am<sup>7</sup>, F, G, F, Em<sup>7</sup>

F G<sup>7</sup> F C/E 1 2 1 4

he was stand - ing there. But I knew in my heart he was the an - swer to my prayer.

5 C Am<sup>7</sup> Dm 4 G<sup>7</sup> 1

Oh, \_\_\_\_\_ I be - lieve there are an - gels a - mong us,

*mf*

C 2 1 2 Am<sup>7</sup> F G<sup>7</sup> 5 C Am<sup>7</sup>

sent down to us from some - where up a - bove. They come to you and me in

F 4 1 G F Em F G 2

our dark - est hours — to show us how to live, to teach us how to give, to

F 1 G<sup>7</sup> To Coda 1. C Em F G<sup>7</sup>

guide us with a light of love. *mp*

2.  
C

love.

F Em<sup>7</sup> F Em

They wear so man- y fac- es, show up in the strang- est plac- es. They

F Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> D.S. al Coda

1

grace us with their mer- cies in our time of need. Oh, \_\_\_\_\_

Coda Am<sup>7</sup> D<sup>7</sup> F G<sup>7</sup> C C/E

love. To guide us with a light of love.

F G<sup>7</sup> C

*mp* *rit. e dim.* *pp*

### Additional lyrics

**Spoken:** When life held troubled times and had me down on my knees  
 There's always been someone to come along and comfort me.  
 A kind word from a stranger, to lend a helping hand,  
 A phone call from a friend just to say I understand.

**Sung:** Now, ain't it kind of funny, at the dark end of the road,  
 Someone lights the way with just a single ray of hope.  
 (To Chorus)

# BY HEART

Composed by  
JIM BRICKMAN and  
HOLLYE LEVEN  
Arranged by DAN COATES

Slowly ♩ = 63

*mp legato*

The piano introduction consists of two measures in 4/4 time. The first measure features a treble clef with a half note G4 (finger 1), a quarter note A4 (finger 4), and a quarter note B4 (finger 5). The bass clef has a half note F3 (finger 2) and a half note G2 (finger 4). The second measure continues with a treble clef half note C5 (finger 1) and a quarter note B4 (finger 4). The bass clef has a half note A2 (finger 2) and a half note G2 (finger 4). The tempo is marked 'Slowly' with a quarter note equal to 63 beats per minute. The dynamics are 'mp' (mezzo-piano) and the articulation is 'legato'.

C F Am<sup>7</sup> B<sup>b</sup>7

Hold me close, — ba — by, — please.  
When you go, — I'll stop — the clock.

The vocal melody for the first line of lyrics is written in 4/4 time. It starts with a half note G4 (finger 2) and a half note A4 (finger 1) under 'Hold me close,'. This is followed by a quarter rest, then a quarter note B4 (finger 2) and a quarter note C5 (finger 1) under 'ba — by, — please.'. The melody ends with a quarter note B4 (finger 2) and a quarter note A4 (finger 1) under 'stop — the clock.'. The piano accompaniment in the bass clef provides harmonic support with chords C, F, Am<sup>7</sup>, and B<sup>b</sup>7.

C F Am<sup>7</sup> B<sup>b</sup>7

Tell me an - y - thing but that you're gon - na leave.  
I won't ev - er let this mo - ment stop.

The vocal melody for the second line of lyrics is written in 4/4 time. It starts with a half note G4 (finger 2) and a half note A4 (finger 1) under 'Tell me an - y - thing but'. This is followed by a quarter rest, then a quarter note B4 (finger 2) and a quarter note C5 (finger 1) under 'that you're gon - na leave.'. The melody ends with a quarter note B4 (finger 2) and a quarter note A4 (finger 1) under 'stop.'. The piano accompaniment in the bass clef provides harmonic support with chords C, F, Am<sup>7</sup>, and B<sup>b</sup>7.

C F Am<sup>7</sup> F<sup>9</sup> Dm<sup>7</sup>

As I kiss — this fall - en tear, — I pro - mise you I will be —  
Time is steal - in' you from me, — but it can nev - er take this mem - o -

The vocal melody for the third line of lyrics is written in 4/4 time. It starts with a half note G4 (finger 2) and a half note A4 (finger 1) under 'As I kiss — this'. This is followed by a quarter rest, then a quarter note B4 (finger 2) and a quarter note C5 (finger 1) under 'fall - en tear, — I pro - promise you I will be —'. The melody ends with a quarter note B4 (finger 2) and a quarter note A4 (finger 1) under 'nev - er take this mem - o -'. The piano accompaniment in the bass clef provides harmonic support with chords C, F, Am<sup>7</sup>, F<sup>9</sup>, and Dm<sup>7</sup>.

G<sup>7</sup>sus<sup>4</sup> G F G C

here. }  
ry. }

Un - til the stars fall from the sky, un - til I

*mf*

F G C B<sup>b</sup> C

find a rea - son why, and dar - ling as the years go

G F G C

by, un - til there's no tears left to cry, un - til the

F G Am Dm<sup>7</sup> C/E

an - gel's close my eyes and ev - en if we're world's a -

Em/A A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> G To Coda ⊕

part, I'll find my way — back to you by —

2 1 2

1. C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

heart. *mp* *dim.*

2. C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> D.S. ⊗ al Coda

heart. *mp* Un - til the

Coda ⊕ C Am<sup>7</sup> Dm<sup>7</sup> G

heart. *mp*

5 2 1

C Am Dm<sup>7</sup> G<sup>7</sup> C

*rit. e dim.* *p*

# BREAKFAST AT TIFFANY'S

Words and Music by  
TODD PIPES  
Arranged by DAN COATES

Steady rock beat ♩ = 108

*f*

I, You'll say

*mf*

we got noth - ing in com - mon, no

com - mon ground \_ to start \_ from, and we're fall - ing \_ a -

part. You'll say —

D G A

the world has come — be - tween — us, our

D G A D

lives have come — be - tween — us, still I know you — just don't

G A D G A

care. *cresc.* And I —

D G A

Chorus:

Musical score for the first system. The key signature is D major (two sharps). The time signature is 4/4. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a piano style, indicated by the 'f' (forte) dynamic marking. The lyrics are: "— said what — a - bout Break - fast at Tif - fa - ny's, she said I think I re -". Chord symbols are placed above the staff: D, A (with 4 and 2 below it), G, and D.

Musical score for the second system. The key signature is D major. The system consists of two staves. The lyrics are: "mem - ber the film — and as I re - call I — think we both kind of liked — it, and". Chord symbols are placed above the staff: A, G, D, A, and G.

Musical score for the third system. The key signature is D major. The system consists of two staves. The lyrics are: "I said well, — that's the one thing we got. —". Chord symbols are placed above the staff: D, A, G, and D. The dynamic marking 'mf' (mezzo-forte) is present. A first ending bracket is shown above the staff.

Musical score for the fourth system. The key signature is D major. The system consists of two staves. The lyrics are: "2. I". Chord symbols are placed above the staff: G, A, D, G, and A. The system ends with a double bar line and repeat dots.

2. A G  $\frac{5}{4}$  3.4. A G  $\frac{5}{4}$  D

one thing we got. — 3. You'll say — one thing we got. — *mf*

G A D G A  $\frac{5}{4}$

D G A D 4

1. G A D.S. 2. G A D

Ooh, — and I — *mf*

**Verse 2:**

I see you, the only one who knew me,  
But now your eyes see through me.  
I guess I was wrong.  
So what now?  
It's plain to see we're over,  
I hate when things are over,  
When so much is left undone. (To Chorus:)

**Verse 3:**

You'll say we got nothing in common,  
No common ground to start from,  
And we're falling apart.  
You'll say  
The world has come between us,  
Our lives have come between us,  
Still I know you just don't care. (To Chorus:)

From Walt Disney's "THE LION KING"

## CAN YOU FEEL THE LOVE TONIGHT

Lyrics by  
TIM RICEMusic by  
ELTON JOHN  
Arranged by DAN COATES

Moderately slow ballad

*mp legato*

There's a calm sur - ren - der  
There's a time for ev - 'ry - one,  
*mp*

to the rush of day,  
if they on - ly learn

when the heat of the roll - ing world  
that the twist - ing ka - lei - do - scope

can be turned a - way.  
moves us all in turn.

An en - chant - ed mo - ment,  
There's a rhyme and rea - son

C G C Em<sup>7</sup>

and it sees me through,  
to the wild out - doors

It's e - nough for this rest - less war - rior  
when the heart of this star - crossed voy - ag - er

F D<sup>4 2</sup> G<sup>5 3</sup> D/F<sup>3 1</sup>

just to be with you.  
beats in time with yours. } And

*mf* can you feel the love

Em C G C A/C<sup>5 3</sup>

to - night?

It is where we are.

D C<sup>4 2</sup> G

It's e - nough for this

Em<sup>7</sup> Bm C Am<sup>7</sup> G C A/C#

wide - eyed wan-der-er — that we got this far. —

D G D/F#

— And can you feel — the love —

Em C G C A/C#

— to - night, — how it's laid to rest? —

D C G

— It's e - nough — to make

Em<sup>7</sup> Bm C Am<sup>7</sup> G C C/D

kings — and vag - a - bonds — be - lieve the ver - y

1

C/G G 1. D C G

best. *mp*

C G D G D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup> 2. C G

*mp* It's e - nough — to make

Em<sup>7</sup> Bm C Am<sup>7</sup> G C C/D C/G G

kings — and vag - a - bonds — be - lieve the ver - y best. *p*

*rit. e dim.*

From Walt Disney's "POCAHONTAS"

# COLORS OF THE WIND

Lyrics by  
STEPHEN SCHWARTZ

Music by  
ALAN MENKEN  
Arranged by DAN COATES

Moderately slow

*p legato*

(with pedal)

*mp*

You think you own what - ev - er land you run the hid - den pine trails of the land for on; est, the come

earth is just a dead thing you can taste the sun - sweet ber - ries of the claim; earth; but come I know ev - 'ry rock and tree and roll in all the rich - es all a -

crea - ture round you, has a and for life, once has a spi - rit, has a nev - er won - der what they're name. worth. You The

Colors of the Wind - 4 - 1

D Bm D

think the on - ly peo - ple who are  
rain - storm and the riv - er are my  
peo - ple are the  
broth - ers; the  
peo - ple who look and think like  
her - on and the ot - ter are my

F#m Bm G D

you,  
friends;  
but  
and  
if you walk the foot - steps of a  
we are all con - nect - ed to each  
strang - er  
oth - er  
you'll learn  
in a

Em<sup>7</sup> A<sup>7</sup> 1. D Bm

things you nev - er knew you nev - er  
cir - cle, in a hoop that nev - er  
knew.  
Have you  
ev - er heard the wolf cry to the  
*mf*

F#m G Bm F#m

blue corn moon, or  
asked the grin - ning bob - cat why he  
grinned?  
Can you

G A D/F# Bm G

sing with all the voic - es of the moun - tain? Can you paint with all the col - ors of the

5 4

1 2 5

Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D

wind? Can you paint with all the col - ors of the wind?

*mp*

3 4 5

Bm D Bm

Come

*mp*

2. D F#m G F#m Bm

ends. How high does the syc - a - more grow? If you

*mf*

1 3 1 4

C G/A A

cut it down, — then you'll nev - er know. And you'll

*rall.*

1 3

Bm F#m G Bm

nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white or cop - per -

*f a tempo*

F#m G A D/F# Bm

skinned, we need to sing with all the voic - es of the moun - tain, need to

1 4

G Bm Em A

paint with all the col - ors of the wind. You can own the earth and still all you'll

*mf*

4 2

F#m G Bm G A7 D

own is earth un - til you can paint with all the col - ors of the wind.

*rit.* *a tempo*

4 5 1 2 2 5 1

Bm G A7 D

*mp rall.* *p*

# COME TO MY WINDOW

Lyrics and Music by  
MELISSA ETHERIDGE  
Arranged by DAN COATES

Moderately slow ♩ = 76

G C Am D G C Am D

*mf* Come to my win - dow. — Crawl in - side, wait by the light — of the

G C Am D

moon. Come to my win - dow, — I'll be home soon.

Faster ♩ = 92

C G D C G D

*f*

C G D

*mf* I would dial the num - bers just to lis - ten to your breath. And

C G D

I would stand in - side my hell and hold the hand of death.

C<sub>5</sub> G D<sub>2</sub> 1

You don't know how far I'd go to use this pre - cious ache. And

C G D<sub>2</sub>

you don't know how much I'd give or how much I can take. Just to

Em C D

reach you. ————— Just to reach you. ————— Oh, to

Em C D

reach you, ————— oh.

Musical score for the first system of "Come to My Window". The key signature is one sharp (F#). The system consists of two measures. The first measure has a treble clef with a G chord, a bass clef with a 2, and lyrics "Come to my win - dow." with a forte (f) dynamic. The second measure has a treble clef with a C chord, a bass clef with a 1, and lyrics "Crawl in - side,". Chords G, C, Am, D, G, and C are indicated above the staff.

Musical score for the second system of "Come to My Window". The system consists of two measures. The first measure has a treble clef with an Am chord, a bass clef with a 4, and lyrics "wait by the light of the moon." with a forte (f) dynamic. The second measure has a treble clef with a D chord, a bass clef with a 5, and lyrics "Come to my win - dow, I'll be home". Chords Am, D, G, C, Am, and C/D are indicated above the staff. The system ends with "To Coda" and a Coda symbol.

Musical score for the third system of "Come to My Window". The system consists of two measures. The first measure has a treble clef with a G chord, a bass clef with a 3, and lyrics "soon." with a forte (f) dynamic. The second measure has a treble clef with a C chord, a bass clef with a 1, and lyrics "soon." with a forte (f) dynamic. Chords G, C, G/B, 1. Am7, Dsus4, D, 2. Am7, and D are indicated above the staff.

Musical score for the fourth system of "Come to My Window". The system consists of two measures. The first measure has a treble clef with an Em chord, a bass clef with a 5, and lyrics "I don't care what they think." with a mezzo-forte (mf) dynamic. The second measure has a treble clef with a C chord, a bass clef with a 3, and lyrics "I don't care what". Chords Em and C are indicated above the staff.

Am

— they say. —

What do they know a - bout this love, —

1 2

D

an - y - way? —

1 4

G C G/B

Am<sup>7</sup> D<sup>7</sup> G C G/B Am<sup>7</sup> D<sup>7</sup>

cresc.

D.S. al Coda

Coda

G C G/B Am<sup>7</sup> D<sup>7</sup> G

soon. — I'll be home, I'll be home, I'm com - in' home. —

rit. mp

**Verse 2:**

Keeping my eyes open, I cannot afford to sleep.  
 Giving away promises I know that I can't keep.  
 Nothing fills the blackness that has seeped into my chest.  
 I need you in my blood, I am forsaking all the rest.  
 Just to reach you,  
 Just to reach you.  
 Oh, to reach you. (To Chorus:)

# COMPLETELY

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Slowly, with expression

*mf* *mp* Com - plete - ly

Am7 G/B  
wan - na give my love, com - plete - ly. I'd

C B7sus B7 Em  
ra - ther be a - lone than be in love just half the way. I want to

A7sus A7 D7  
find some - one that I can trust com -  
*rall.*

G

Am7

G/B

plete - ly, \_\_\_\_\_  
 ev - er \_\_\_\_\_  
*a tempo*

wan-na give my heart com - plete - ly, to  
 wan-na feel the word, for - ev - er, and

C

B

Em

some - one who'll com - plete - ly give their heart to on - ly me, and when I  
 know there'll be some - bod - y there for - ev - er by my side, and when that

A7sus

A7

D7

find that one, that's when I'll  
 feel - ing comes, that's when I'll

fall in love.  
 give my love.) Com -  
*rit.*

G

Cmaj7

plete - ly,  
*a tempo*  
*mf*

not half, but whole, with heart and soul. Com -

G Cmaj7 B7

plete - ly, not in - be - tween, but ev - 'ry - thing. Com -

*f*

Em Em/D Cmaj7 C

plete - ly, that's the way it's got to be, the way I

D7 1. G

want some - one to fall in love with me.

E♭maj7 B♭maj7 Fmaj7 Cmaj7 2. G F

*mp* For - me. It's *mf* all or noth - ing at all for this

C

E $\flat$ 

heart of mine.

And

I won't give up this heart un - til the

B $\flat$ B $\flat$ /A

Gm7

Cm7

B $\flat$ /D

C/D

day I find some - bod - y who can be,

some - one who loves me.

Com - plete - ly,

not

Cmaj7

G

half, but whole, with heart and soul. Com - plete - ly,

not

Cmaj7 B7 Em Em/D

in - be - tween, but ev - 'ry - thing. Com - plete - ly, that's the

Cmaj7 C D7

way it's got to be, the way I want some - one to fall in love with

Em D C D7

me, the way I need some - one to fall in love with me. *p*

E♭maj7 B♭maj7 Fmaj7 Cmaj7 E♭maj7 B♭maj7 Fmaj7 C

*mp* *p*

# COUNT ON ME

Words and Music by  
BABYFACE, WHITNEY HOUSTON  
and MICHAEL HOUSTON  
Arranged by DAN COATES

Slowly ♩ = 56

*mp* (with pedal)

**D** **Em<sup>7</sup>**

Count on me — through thick and thin, a

**D/F#** **G** **D/A** **A/G**

friend-ship that — will nev - er end. When you are weak, — I will be strong,

**D/F#** **G** **D/A** **Bm**

help - ing you — to car - ry on. — Call on me, — I will be there.

**Em** **F#** **Bm** **Em<sup>7</sup>** **D/F#** **Em<sup>7</sup>/A**

Don't be a - fraid. Please be - lieve — me when I say count on. —

Count on Me - 5 - 1

D  
 5

Em<sup>7</sup>

D/F#  
 3

Em

I can see — it's hurt - ing you.

I can feel — your pain. It's

1

D 5 Em<sup>7</sup> 2 Am<sup>7</sup> D<sup>7</sup> 2  
 hard to see the sun - shine through the rain. I  
 3 2 1 2

**Gmaj7** **A/G** **F#m7** **Bm7**  
 know some - times it seems as if it's nev - er gon - na end, but

Em<sup>7</sup> Em<sup>7</sup>/A

you'll get through it, just don't give in. 'Cause you can

*cresc.*

Count on Me - 5 - 2

**D** **Em<sup>7</sup>** **D/F<sup>♯</sup>** **G**

count on me — through thick and thin, a friend-ship that — will nev - er end. When

*f*

**D/A** **A/G** **D/F<sup>♯</sup>** **G**

you are weak, — I will be strong, help - ing you — to car - ry on. —

**D/A** **Bm** **Em** **F<sup>♯</sup>** **Bm**

Call on me, — I will be there. Don't be a - fraid.

*mf*

**Em<sup>7</sup>** **D/F<sup>♯</sup>** *To Coda I* *To Coda II* **Em<sup>7</sup>/A**

Please be - lieve — me when I say, count on, — you can count on

*mf*

D Am<sup>7</sup> D<sup>7</sup>

me. *mp*

1 2

1 3 2

2 1 2

1

Gmaj<sup>7</sup> A/G F#m<sup>7</sup> Bm<sup>7</sup>

know some - times — it seems as if we're stand - in' all a - lone. But

*mf*

2 1 2

4

Em<sup>7</sup> Em<sup>7</sup>/A A<sup>7</sup> D.S. al Coda I

we'll get through it, 'cause love won't let us fold.

*cresc.*

2 4

Coda I

Em<sup>7</sup>/A G/B F#7/C#

count on. — There's a place in - side of all of us where our

*mf*

2

Bm/D B7/D# Em F#7  
 faith in love be - gins. You should reach to find the truth in love, the  
*cresc.*

Bm Em A A/G  
 an - swer's there with - in. I know that life can make you feel it's much

F#m7 Bm Em7 Em7/A A7 *D.S. al Coda II*  
 hard - er than it real - ly is, but we'll get through it, just don't, don't give in.

*Coda II*  
 Em7/A D Em  
 count on, count on me, me,

D/F# Em G/A D  
 me, you can count on me. *rit. e dim.* *p*

# DREAMING OF YOU

Words and Music by  
TOM SNOW and FRANNE GOLDE  
Arranged by DAN COATES

Moderately slow

Piano introduction in 4/4 time, marked *p* (piano). The melody is in the right hand, starting with a quarter rest followed by a half note G4, then a quarter note A4, and a half note B4. The bass line is in the left hand, starting with a quarter rest followed by a half note F3, then a quarter note G2, and a half note A2. The piece is in 4/4 time and has a key signature of one flat (Bb).

Vocal entry and piano accompaniment for the first line of lyrics. The melody is in the right hand, and the bass line is in the left hand. The piece is in 4/4 time and has a key signature of one flat (Bb). The lyrics are: "1. Late at night when all the world is sleep - ing, I stay up and think of you. 4. Late at night when all the world is sleep - ing, I stay up and think of you." The piano part includes chords: Cmaj7, F, Bbmaj7, F/A, G/B, Cmaj7, F, Bbmaj7. The dynamics are marked *mp* (mezzo-piano).

Vocal entry and piano accompaniment for the second line of lyrics. The melody is in the right hand, and the bass line is in the left hand. The piece is in 4/4 time and has a key signature of one flat (Bb). The lyrics are: "And I wish on a star that some - where you are think - ing And I still can't be - lieve that you came up to me and said," The piano part includes chords: C, Am7, Em, Am7, Em. The dynamics are marked *mp* (mezzo-piano).

Vocal entry and piano accompaniment for the third line of lyrics. The melody is in the right hand, and the bass line is in the left hand. The piece is in 4/4 time and has a key signature of one flat (Bb). The lyrics are: "of me, too. 'Cause I'm dream - ing of 'I love you.' Now, I'm dream - ing with" The piano part includes chords: G/B, C, F, G, C/E, F. The dynamics are marked *mf* (mezzo-forte).

Dreaming of You - 4 - 1

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G/B C Am<sup>7</sup> Bm<sup>7</sup>(♭5) Cmaj<sup>7</sup>

you to - night. Till to - mor - row, I'll be hold - ing you tight. And there's  
 you to - night, till to - mor - row, and for all of my life. And there's

Am D/F# G C/E F

no - where in the world I'd rath - er be than  
 no - where in the world I'd rath - er be be than

1 5

Dm<sup>7</sup> C/E F Gsus<sup>4</sup> To Coda ⊕ C B<sup>♭</sup>maj<sup>7</sup>/C

here in my room, dream - ing a - bout you and me.  
 here in my room, dream - ing with you, end - less -

5 2

Cmaj<sup>7</sup> F B<sup>♭</sup>maj<sup>7</sup> F/A G/B Cmaj<sup>7</sup> F B<sup>♭</sup>maj<sup>7</sup>

2. Won - der if you ev - er see me and I won - der if you know I'm there.  
 3. I just wan - na hold you close, but so far all I have are dreams of you.

*mp*

C 1 Am<sup>7</sup> Em Am<sup>7</sup> Em 3

If you looked in my eyes, would you see what's in - side? Would you  
So, I wait for the day and the cour - age to say how much

G/B C 1. F/A G 2. F G 5 3

e - ven care? I love you. Yes, I do. I'll be

C/E F G/B C Am<sup>7</sup> 2

*mf* dream - ing of you to - night. Till to - mor - row, I'll be

Bm<sup>7(b5)</sup> Cmaj<sup>7</sup> 2 Am D/F# G C/E 2 2/4 4/4

hold - ing you tight. And there's no - where in the world I'd rath - er

F Dm<sup>7</sup> C/E F Gsus<sup>4</sup>

be than here in my room, dream - ing a - bout you and

C Gm<sup>7</sup> B<sup>b</sup> maj<sup>7</sup> C

me. *mf* I can't stop dream - ing.

Gm<sup>7</sup> G<sup>7</sup>/B C Dm<sup>7</sup> G<sup>7</sup> *D.S. al Coda*

I can't stop dream - ing of you.

*Coda* C Dm<sup>7</sup> G<sup>7</sup> C B<sup>b</sup>/C

ly. *mp* Dream - ing with you, end - less - ly. *p*

*rit. e dim.*

from WAITING TO EXHALE

**EXHALE**

(Shoop Shoop)

Words and Music by  
**BABYFACE**  
 Arranged by **DAN COATES**

Slowly ♩ = 69

**mp** 1. Ev - 'ry - one falls laugh, in love some time. Some - times it's Life nev - er

**Em7** **Em7/A** **D** **G**

wrong, tells us some - times it's the when's or right. why's. For ev - 'ry win, friends some - one must to wish you

**D/F#** **Em7** **Em7/A** **D**

fail. well, But there comes a point when, when we ex - hale, yeah, yeah. Say, But you'll find your point when you will ex - hale, yeah, yeah. Say, }

**Gmaj7** **D/F#** **Em7**

shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

**mf**

D 3 1 G D/F# 4 1

doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

Em<sup>7</sup> 4 1 1. D 6 2. D 8

doop. Shoop, shoop, shoo be doop. 2. Some - times you'll doop.

F#7sus<sup>4</sup> 4 1 F#7/A# 3 1

*mf* Hearts are of - ten bro - ken when there are words un - spo - ken.

Bm 3 Bm/A 3

*cresc.* In your soul there's an - swers to your prayers. If you're

Em<sup>7</sup> D/F<sup>♯</sup>

search - ing for a place you know, a fa - mil - iar face, some - where to go, you should

*f*

G Em/A

look in - side your - self, you're half - way there. Some - times you'll

G D/F<sup>♯</sup>

laugh, — some - times you'll cry. — Life nev - er tells — us — the when's or

*mp*

D G D/F<sup>♯</sup>

why's. But when you've got friends to wish you well, you'll find your

Em<sup>7</sup> Em<sup>7</sup>/A D

point — when you will ex - hale, yeah, yeah. Say, —

Gmaj<sup>7</sup> D/F# Em<sup>7</sup>

shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

*mf*

D G D/F#

doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

Em<sup>7</sup> 1. D 2. D

doop. Shoop, shoop, shoo be doop. Say, — doop.

*mp*

From the Twentieth Century Fox Motion Picture "ONE FINE DAY"

# FOR THE FIRST TIME

Words and Music by  
JAMES NEWTON HOWARD,  
ALLAN RICH and JUD FRIEDMAN  
Arranged by DAN COATES

Slowly ♩ = 62

The musical score is written for piano and voice. It begins with a tempo marking of 'Slowly' and a metronome indication of ♩ = 62. The key signature has one flat (Bb) and the time signature is 4/4. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands. The vocal melody is written in the treble clef, with lyrics written below the notes. The score is divided into four systems, each containing four measures. The first system includes a piano (mp) marking. The second system includes the first vocal line. The third system includes the second vocal line. The fourth system includes the third vocal line. Chord symbols (F, Gm7, C, Bb, Dm7, Gm7, C7) are placed above the piano part. Fingerings (1, 2, 3, 4, 5) are indicated for both hands. The lyrics are: 'eyes? real? mp', 'Is that your smile?', 'I've been Am I the', 'look - ing at you for - ev - er, yet I nev - er saw you be - fore. Are these your per - son I was this morn - ing, and are you the same — you? It's all so'.

For the First Time - 5 - 1

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F B $\flat$  F/A B $\flat$

hands strange. hold - ing mine? Now I  
How can it be? All a -

Dm B $\flat$  Csus<sup>4</sup> C

won - der how \_ I could - 've been so  
long this love \_ was right in front of  
blind. \_ me. \_ } And for the

F B $\flat$  Dm C/E

first time, I am look - ing in \_ your  
eyes. For the

F B $\flat$  Csus<sup>4</sup> C

first time I'm \_ see - ing who you  
are. \_ I can't be -

B $\flat$  5 2 B $\flat$ m 4 F B $\flat$  4 B $\flat$ m

lieve how much I see when you're look- ing back at me. Now I

F 1 2 Dm 1 4 Gm<sup>7</sup> 3 Csus<sup>4</sup> C 2

un - der - stand what love is, love is for the

*dim.*

F Dm<sup>7</sup> B $\flat$ maj<sup>7</sup> 1. C<sup>7</sup>

first time. 2. Can this be

*mp*

2. C<sup>7</sup> Gm<sup>7</sup> Dm Gm<sup>7</sup>

Such a long time a - go, I had giv - en up on

*mf*

C<sup>7</sup> F C Dm

5 1 3 1 2 1 4

find - ing this e - mo - tion ev - er a - gain.

F/C Bm<sup>7(b5)</sup> E<sup>7</sup>sus<sup>4</sup>

3 5 1 4

But you're here with me now, yes, I found you some - how,

*f*

E<sup>7</sup> Am Dsus<sup>4</sup> D

3 2 1 5 1

and I've nev - er been so sure. And for the

*dim.*

G C Em D/F#

3 1 1 1 5 2

first time, I am look - ing in your eyes. For the

*mf*

G C Dsus<sup>4</sup> D

first time, I'm see - ing who you are. I can't be -

C Cm G C

lieve how much I see when you're look - ing back at me.

Cm G/D Em Am<sup>7</sup>

Now I un - der - stand what love is, love is

*mp*

Dsus<sup>4</sup> D C Cm G

for the first time. rit. e dim. p

# FOREVER

Words and Music by  
MICHAEL BOLTON  
and PAUL STANLEY  
Arranged by DAN COATES

Rock ballad (♩ = 90)

D D/C G D

*mp*

1. I got to tell you what I'm feel - in' in - side, I could  
2. I hear the ech - o of a prom - ise I made, when you're  
3. (Instrumental)

Em 4 2 D 5 2 C 5 2 5

lie to my - self but it's true.  
strong you can stand on your own.

D D/C G D

There's no de - ny - ing when I look in your eyes, girl, I'm  
Those words grow dis - tant as I look at your face, no, I

Em D C

out of my head o - ver you.  
don't want to go it a - lone.

To Coda

Forever - 5 - 1

Am7 G/B C D

*mf* I lived so long be-liev-ing all love is blind, but  
I nev-er thought I'd lay my heart on the line, but

Am7 G/B C D

ev - 'ry - thing a - bout you is tell - ing me this time it's for -

G D Em C

*f* ev - er. This time I know and there's no

Am7 D G D

doubt in my mind, for - ev - er.

G Am7 G/B C

Un - til my life is through, girl, I'll be lov - ing you for -

5 5 5 3 1 5 2 1

1. 2. D.C. al Coda

D C

ev - er. —

*mf* *mf*

2 2

Coda

Am7 G/B C D

*mf* I see my fu - ture when I look in your eyes, —

Am7 G/B C D

it took your love to make my heart come a - live. —

Am7 G/B C D

I lived my life be-liev-ing all love is blind, but

Am7 G/B C D

ev-'ry-thing a-bout you is tell-ing me this time

G D

it's for-ev-er.

Em C Am7 D

This time I know and there's no doubt in my mind, for-

G D G Am7

ev - er. — Un - til my life is through,

G/B C D C

girl, I'll be lov - ing you for - ev - er. —

1. 2. C C/D

For -

G(sus2)

*mp*

# FOR YOU

Words and Music by  
KENNY LERUM  
Arranged by DAN COATES

Slowly

The piano introduction is in 4/4 time, marked 'Slowly' and 'mf'. The right hand features a melodic line with fingerings 5, 1, 5, 2, 5. The left hand provides a harmonic accompaniment. The piece concludes with a sustained chord in the right hand.

The vocal entry begins with the lyrics "1. For you, I'd give a life - time of sta -". The piano accompaniment features a melodic line in the right hand with a slur over the first four notes and a fingering of 4. The left hand has a bass line with fingerings 2, 1, 2. The key signature is B-flat major (two flats).

The vocal entry continues with the lyrics "bil - i - ty, an - y - thing you want from me." The piano accompaniment features a melodic line in the right hand with a slur over the last four notes. The left hand has a bass line. The key signature remains B-flat major.

The vocal entry continues with the lyrics "Noth - ing is im - pos - si - ble for you, there are no words or ways to". The piano accompaniment features a melodic line in the right hand with a slur over the first four notes and a fingering of 4. The left hand has a bass line. The key signature remains B-flat major.

B<sup>b</sup>7 E<sup>b</sup>

show my love, or all the thoughts I'm think - ing of. 'Cause this

2 1 2 3

Cm E<sup>b</sup> A<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup>

life is no good a - lone, since we've be - come one, I've made a

*mf* 2 3 5 2 5 1 5 1 4 2

Gm Cm E<sup>b</sup> A<sup>b</sup>maj<sup>7</sup> Gm

change. And ev - 'ry - thing I do now makes sense, all roads end.

2 2 3

Fm A<sup>b</sup>/B<sup>b</sup> To Coda 1. E<sup>b</sup>

— All I do is for you. 2. For

*mp* 4

2.  $E\flat$   $E\flat 7$

you. (cresc.) Ev - er - y

$A\flat \text{maj} 7$   $G 7 \text{sus} 4$   $G 7$

note that I play, — ev - er - y word I might say, — ev - er - y

$Cm$   $E\flat 7$

mel - o - dy I feel are on - ly for you and your ap - peal. Ev - er - y

$A\flat \text{maj} 7$   $G 7 \text{sus} 4$   $G 7$

page that I write, — ev - er - y day of my life — would not be

$Cm$   $Fm 7/B\flat$  D.S.  $\text{al Coda}$

filled with - out the things that my love for you now brings. 3. For

dim.

## Coda

you. Ev - 'ry - thing I do now makes sense, —

all roads — end. — All I do is for you, —

on - ly for you. rit. e dim. p

## Verse 2:

For you, I share the cup of love that overflows,  
 And anyone who knows us knows  
 That I would change all thoughts I have for you.  
 There is no low or high or in-between  
 Of my heart that you haven't seen.  
 'Cause I share all I have and am.  
 Nothing I've said is hard to understand.  
 All I feel, I feel deeper still and always will.  
 All this love is for you.

## Verse 3:

For you, I make a promise of fidelity,  
 Now and for eternity.  
 No one could replace this love for you,  
 I take your hand and heart and everything,  
 And add to them a wedding ring.  
 'Cause this life is no good alone,  
 Since we've become one, you're all I know.  
 If this feeling should leave, I'd die.  
 And here is why, all I am is for you.

# FOR YOU I WILL

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderately slow ♩ = 72

Verse:

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano staff on the left and a vocal staff on the right. The piano part includes chords and fingerings, while the vocal part includes the melody and lyrics. The tempo is marked 'Moderately slow' with a quarter note equal to 72 beats per minute. The key signature has one flat (Bb), and the time signature is 4/4. The score includes a verse and a chorus. The lyrics are: '1. When you're feel - ing lost in the night, when you feel your world just ain't right, call on me, I will be wait - ing. Count on me, I will be there. An - y - time the times get too tough, an - y - time your best ain't e - nough, I'll be the one to make it bet - ter.'

**System 1:** Verse: 1. When you're feel - ing lost in the night, when you feel your

**System 2:** world just ain't right, call on me, I will be wait - ing. Count on

**System 3:** me, I will be there. An - y - time the times get too tough, an - y - time your

**System 4:** best ain't e - nough, I'll be the one to make it bet - ter.

**B<sup>b</sup> maj<sup>7</sup>** **Am<sup>7</sup>** **Dm**

I'll be there to pro - tect you, see you through. \_\_\_\_

**Fm<sup>7</sup>** **Dm<sup>7</sup>** **G<sup>7</sup>** **Chorus:**

I'll be there, and there is noth - ing I won't do. \_\_\_\_ I will cross the

**C** **G/B** **Am** **Em<sup>7</sup>**

o - cean for you, \_\_\_\_ I will go and bring you the moon, \_\_\_\_ I will be your

*mf*

**Dm<sup>7</sup>** **G<sup>7</sup>** **C** **G<sup>7</sup>**

he - ro, your strength, \_\_\_\_ an - y - thing \_\_\_\_ you need. I will be the

C G/B Am<sup>7</sup> Em<sup>7</sup>

sun in your sky, — I will light your way for all time, — prom - ise

To Coda ⊕ 1. Dm G<sup>7</sup> C G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

you, for you I will. 2. I will shield your

*mp*

2. C B<sup>b</sup> F/A C

will. For you, I will lay my life on the line.

*mp* *mf*

E/G<sup>#</sup> Am<sup>7</sup> Dm C/E

For you, I'll fight, for you, I will die. With ev - 'ry breath, with all my soul, I

*cresc.*

D.S.  al Coda

E<sup>7</sup> Am Fm<sup>7</sup> G<sup>7</sup>  
 give my word, I'll give it all. Put your faith in me, I'll do an - y - thing. I will cross the

1 2 5 1 5

2 1 4 2 1

f

C Dm G<sup>7</sup>  
 will. Prom - ise you, for you I

mp

Coda

C Dm G<sup>7</sup> C  
 will. I prom - ise you, for you I will.

rit. e dim. p

2 5

## Verse 2:

I will shield your heart from the rain,  
 I won't let no harm come your way.  
 Oh, these arms will be your shelter,  
 No, these arms won't let you down.  
 If there is a mountain to move,  
 I will move that mountain for you.  
 I'm here for you, I'm here forever.  
 I will be a fortress, tall and strong.  
 I'll keep you safe, I'll stand beside you,  
 Right or wrong. (To Chorus:)

# GET HERE

Words and Music by  
BRENDA RUSSELL  
Arranged by DAN COATES

Slowly

*p*

2. *Fmaj7*

You can reach me by rail - way, -  
sail - boat, -  
(See additional lyrics)

you can reach me by  
climb a tree and swing

*C/E* *Am7* *Dm7*

Trail - way. -  
rope to rope. -

You can reach me on an  
Take a sled and slide

air - plane, - you can  
down slope - in -

(simile)

Get Here - 4 - 1

**Dm7/G** **G/A** **Am7** **G/A** **Am7**

reach me with\_ your mind.  
to these arms\_ of mine.

You can reach me by  
You can jump on a

**Fmaj7**

car - a - van, speed - y colt, cross the des - ert like an  
cross the bor - der in a

**C/E** **Am7** *To Coda* **Dm7**

A - rab man. blaze of hope. I don't care how you get here, just

**Dm7/G** **1. C**

get here if you can. You can reach me by *mp*

2.  
C

Dm7 Em7 F

There are hills and moun - tains be - tween us, —

*cresc.* *mf*

G/F Em7 Em/G

al - ways some - thing to get o - ver. — If I

Am Am/G Fmaj7

had my way, — sure - ly you would be clos - er. —

*f*

Am7 Dm7 F/G D.S.  $\frac{3}{4}$  al Coda

I need you clos - er. — You can wind - surf in -

**Coda**

**Dm7** **Dm7/G**

*rit.*

how you get — here, just — get here if you

**C** **C/E**

can. *a tempo* *mp*

**Fmaj7** **F/G** **C(add D)**

*p*

*Extra Lyrics:*

You can windsurf into my life,  
Take me up on a carpet ride.  
You can make it in a big balloon  
But you better make it soon.

You can reach me by caravan,  
Cross the desert like an Arab man.  
I don't care how you get here,  
Just get here if you can.

From the Original Motion Picture Soundtrack "DON JUAN DeMARCO"

# HAVE YOU EVER REALLY LOVED A WOMAN?

Lyrics by  
BRYAN ADAMS and  
ROBERT JOHN "MUTT" LANGE

Music by  
MICHAEL KAMEN  
Arranged by DAN COATES

**Rubato**

*p*

(with pedal)

**Moderately slow (J. = 48)**

1. To real - ly — love a wo - man, to un - der - stand her, you've got to  
wo - man, let her hold you 'til you

*mp*

know her deep in - side. — Hear ev - 'ry thought, see ev - 'ry dream and give her  
know how she needs to be touched. — You've got to breathe her, real - ly taste her 'til you can

wings when she wants to fly. — Then when you find your - self ly - ing help - less in her  
feel her in your blood. — And when you can see your un - born chil - dren in her

Have You Ever Really Loved a Woman? - 4 - 1

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D7 C/G G

arms, \_\_\_\_\_ you know you real - ly  
 eyes, \_\_\_\_\_ you know you real - ly

love \_\_\_\_\_ a wo - man.  
 love \_\_\_\_\_ a wo - man. } When

*legato*

G D

you love a wo - man, you tell her that she's real - ly want - ed. \_\_\_\_\_ When

*mf*

G

you love a wo - man, you tell her that she's the one. \_\_\_\_\_ 'Cause

Am D

She needs some - bod - y to tell her that it's gon - na last \_\_\_\_\_ for - ev - er.  
 she needs some - bod - y to tell her that you'll al - ways be \_\_\_\_\_ to - geth - er. } So,

Am<sup>7</sup> D Am<sup>7</sup> D<sup>7</sup> *To Coda* 1. G D<sup>7</sup>sus<sup>4</sup>

tell me have you ev-er real-ly, real-ly, real-ly ev-er loved a wo - man? — 2. To real - ly — love a

2. G E<sup>b</sup> F

wo - man? — You've got to give her some faith, hold her tight, a lit - tle *mf*

G D

ten-der-ness, you've got to treat her — right. She will be there for you, tak - ing good care of

G E<sup>b</sup> Cm

you. *mp* 2

D B<sup>b</sup> F/A F



And when you

1 2 1 4

Cm Cm/B<sup>b</sup> D<sup>7</sup>

find your - self ly - ing help - less in her arms, — you know you real - ly

*cresc.*

C/G G D.S.  al Coda 

love — a wo - man. — When

 Coda G Am<sup>7</sup> D Am<sup>7</sup> D<sup>7</sup>

wo - man? — Just tell me have you ev - er real - ly, real - ly, real - ly ev - er loved a

*mf*

G Am<sup>7</sup> D Am D<sup>7</sup>

wo - man? — Oh, — just tell me have you ev - er real - ly, real - ly, real - ly ev - er loved a

*mp* *molto rit.*

G

wo - man?

*rit. e dim.*

*p*

# HEAL THE WORLD

Written and Composed by  
MICHAEL JACKSON  
Arranged by DAN COATES

Moderately Slow

*legato*  
*p*

There's a

place in your heart and I know that it is love. And this  
want to know why, there's a love that can - not lie. Love is

place could be much bright - er than to - mor - row. And if  
strong, it on - ly cares of joy - ful giv - ing. If we

1 5

1 5

1 5

1 5

Heal the World - 5 - 1

G Am7 Bm7 Am7/D

you real- ly try, you'll find there's no need to cry. In this  
 try we shall see in this bliss we can - not feel fear or

G Am7 Bm7 Am7/D

place you'll feel there's no hurt or sor - row. There are—  
 dread. We stop ex - ist - ing and start liv - ing. Then it—

Am7 Bm7 C Bm7

— ways to get there— if you care e - nough for the liv - ing. Make a  
 — feels that al - ways— love's e - nough for us grow - ing. Make a

Am7 D7sus D7

lit - tle space, make a bet - ter place. } Heal the  
 bet - ter world, make a bet - ter world. }

G 5 2 1 Am7 4 1 5 4 1 2 D7sus 5 4 1 D7 5 1 4 2

world, *mf* make it a bet-ter place for you and for me— and the

G Em Bm7 3 1 5 3 4

en - tire hum-an race. There are peo - ple dy - ing, if you

C Bm7 Am7 Am7/D To Coda

care e - nough for the liv - ing, make a bet-ter place for you and for

1. G Am/G Gmaj7 Am7/D 2. G

me. If you me. And the

F G

dream we were con-ceived in will re-veal a joy - ful face. And the

F G

world we once be-lieved in will shine a - gain in grace. Then

Em Bm7 C Bm7

why do we keep strang-ling life, wound this earth,— cru- ci - fy its soul? Though it's

*mf*

Am7 C/D D7

plain to see this world is heav - en - ly, be God's glow.— We could

*D.S. al Coda*

Coda

me. *mp*

*f*

There are peo - ple dy - ing, if you

care e - nough for the liv - ing, make a bet - ter place for you and for

me, *mf*

*ritard.*

you and for me, *mp*

you and for me, *mp*

me, *mp*

Chords: G, Em, Bm7, C, Bm7, Am7, Am7/D, G, Am7, G, D7, G

Fingerings: 1, 2, 3, 4, 5

*Extra Lyrics:*

We could fly so high,  
 Let our spirits never die.  
 In my heart, I feel  
 You are all my brothers.  
 Create a world with no fear,  
 Together we cry happy tears.  
 See the nation turn  
 Their swords into plowshares.  
 We could really get there,  
 If you cared enough for the living.  
 Make a little space  
 To make a better place.  
 (Chorus)

# HOW DO YOU TALK TO AN ANGEL

Slowly

By  
STEVE TYRELL,  
STEPHANIE TYRELL and BARRY COFFING  
Arranged by DAN COATES

*mp*

*p* I hear her voice in my mind,—

I know her face by heart. Heav-en and earth are mov-ing

in my soul,— I don't know where to start.

How Do You Talk to an Angel - 5 - 1

Am7 Em7 C D

*mp* Tell me, tell me the words to de - fine

Am7 Em7 C D

the way I feel a - bout some - one so fine.

G C D

*mf* How do you talk to an an - gel?

G C Em D

How do you hold her close to where you are?

G C D

How do you talk to an an - gel?

1 4

5 2 1 4 2 5 3

Am 7 D7sus To Coda ⊕ Csus 2 D7sus D

It's like try-ing to catch a fall-ing star.

*mp*

4 5 1 5 2

1

Csus 2 Dsus 2 D C

At night I dream,

*mp*

3 1 5

Dsus D C Dsus D.S. al Coda ⊕

and she is there. And I can feel her in the air.

3 3

1 2 5 3

Coda Em Am7 C D

star. *mf*

Em Am7 C/D D

G C D

*f* How do you talk to an an - gel?

G C Em D

How do you hold her close to where you are?

The musical score is written for piano and voice. It consists of four systems of music. The first system is a Coda section with a treble clef and a key signature of one sharp (F#). The bass clef part starts with a 5-fingered chord. The treble clef part has a 5-fingered chord and a 3-fingered chord. The second system continues the Coda section with a treble clef and a key signature of one sharp. The bass clef part has a 5-fingered chord and a 1-fingered chord. The treble clef part has a 5-fingered chord and a 2-fingered chord. The third system is the first line of the song, starting with a treble clef and a key signature of one sharp. The bass clef part has a 5-fingered chord and a 1-fingered chord. The treble clef part has a 5-fingered chord and a 2-fingered chord. The lyrics are 'How do you talk to an an - gel?'. The fourth system is the second line of the song, starting with a treble clef and a key signature of one sharp. The bass clef part has a 5-fingered chord and a 1-fingered chord. The treble clef part has a 5-fingered chord and a 2-fingered chord. The lyrics are 'How do you hold her close to where you are?'. The score includes various musical notations such as chords, fingerings, and dynamics.

G 5 C D

How do you talk to an an - gel?

Am7 D7sus G

It's like try - ing to catch a fall - ing star.

*mf*

Csus2 C Am7sus Am7 D G

*rit.* *mp*

# HERO

Words and Music by  
WALTER AFANASIEFF  
and MARIAH CAREY  
Arranged by DAN COATES

Moderately Slow

*p legato*

There's a

he - ro  
long road  
*mp*

if you look in - side your heart. You don't  
when you face the world a - lone. No one

have to be a - fraid of what you  
reach - es out a hand for you to are. There's an  
hold. You can

an - swer love if you reach in - to your soul — and the  
find — love if you search with - in your - self — and the

Hero - 4 - 1

Eb D7sus D7  
 sor - row that you know will melt a - way.  
 emp - ti - ness you felt will dis - ap - pear.

Musical score for "The Hero Comes Along". The score is in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment.

**Chords:** G, G/F#, Em7, G/D.

**Vocal Line:**

- Measure 1: Rest (quarter note).
- Measure 2: Quarter note G4 (labeled '4').
- Measure 3: Quarter note A4 (labeled '5').
- Measure 4: Quarter note G4.
- Measure 5: Quarter note F#4.
- Measure 6: Quarter note E4.
- Measure 7: Quarter note D4.
- Measure 8: Quarter note C4.
- Measure 9: Quarter note B3.
- Measure 10: Quarter note A3.
- Measure 11: Quarter note G3.
- Measure 12: Quarter note F#3.
- Measure 13: Quarter note E3.
- Measure 14: Quarter note D3.
- Measure 15: Quarter note C3.
- Measure 16: Quarter note B2.
- Measure 17: Quarter note A2.
- Measure 18: Quarter note G2.
- Measure 19: Quarter note F#2.
- Measure 20: Quarter note E2.
- Measure 21: Quarter note D2.
- Measure 22: Quarter note C2.
- Measure 23: Quarter note B1.
- Measure 24: Quarter note A1.
- Measure 25: Quarter note G1.
- Measure 26: Quarter note F#1.
- Measure 27: Quarter note E1.
- Measure 28: Quarter note D1.
- Measure 29: Quarter note C1.
- Measure 30: Quarter note B0.
- Measure 31: Quarter note A0.
- Measure 32: Quarter note G0.
- Measure 33: Quarter note F#0.
- Measure 34: Quarter note E0.
- Measure 35: Quarter note D0.
- Measure 36: Quarter note C0.
- Measure 37: Quarter note B-1.
- Measure 38: Quarter note A-1.
- Measure 39: Quarter note G-1.
- Measure 40: Quarter note F#-1.
- Measure 41: Quarter note E-1.
- Measure 42: Quarter note D-1.
- Measure 43: Quarter note C-1.
- Measure 44: Quarter note B-2.
- Measure 45: Quarter note A-2.
- Measure 46: Quarter note G-2.
- Measure 47: Quarter note F#-2.
- Measure 48: Quarter note E-2.
- Measure 49: Quarter note D-2.
- Measure 50: Quarter note C-2.
- Measure 51: Quarter note B-3.
- Measure 52: Quarter note A-3.
- Measure 53: Quarter note G-3.
- Measure 54: Quarter note F#-3.
- Measure 55: Quarter note E-3.
- Measure 56: Quarter note D-3.
- Measure 57: Quarter note C-3.
- Measure 58: Quarter note B-4.
- Measure 59: Quarter note A-4.
- Measure 60: Quarter note G-4.
- Measure 61: Quarter note F#-4.
- Measure 62: Quarter note E-4.
- Measure 63: Quarter note D-4.
- Measure 64: Quarter note C-4.
- Measure 65: Quarter note B-5.
- Measure 66: Quarter note A-5.
- Measure 67: Quarter note G-5.
- Measure 68: Quarter note F#-5.
- Measure 69: Quarter note E-5.
- Measure 70: Quarter note D-5.
- Measure 71: Quarter note C-5.
- Measure 72: Quarter note B-6.
- Measure 73: Quarter note A-6.
- Measure 74: Quarter note G-6.
- Measure 75: Quarter note F#-6.
- Measure 76: Quarter note E-6.
- Measure 77: Quarter note D-6.
- Measure 78: Quarter note C-6.
- Measure 79: Quarter note B-7.
- Measure 80: Quarter note A-7.
- Measure 81: Quarter note G-7.
- Measure 82: Quarter note F#-7.
- Measure 83: Quarter note E-7.
- Measure 84: Quarter note D-7.
- Measure 85: Quarter note C-7.
- Measure 86: Quarter note B-8.
- Measure 87: Quarter note A-8.
- Measure 88: Quarter note G-8.
- Measure 89: Quarter note F#-8.
- Measure 90: Quarter note E-8.
- Measure 91: Quarter note D-8.
- Measure 92: Quarter note C-8.
- Measure 93: Quarter note B-9.
- Measure 94: Quarter note A-9.
- Measure 95: Quarter note G-9.
- Measure 96: Quarter note F#-9.
- Measure 97: Quarter note E-9.
- Measure 98: Quarter note D-9.
- Measure 99: Quarter note C-9.
- Measure 100: Quarter note B-10.
- Measure 101: Quarter note A-10.
- Measure 102: Quarter note G-10.
- Measure 103: Quarter note F#-10.
- Measure 104: Quarter note E-10.
- Measure 105: Quarter note D-10.
- Measure 106: Quarter note C-10.
- Measure 107: Quarter note B-11.
- Measure 108: Quarter note A-11.
- Measure 109: Quarter note G-11.
- Measure 110: Quarter note F#-11.
- Measure 111: Quarter note E-11.
- Measure 112: Quarter note D-11.
- Measure 113: Quarter note C-11.
- Measure 114: Quarter note B-12.
- Measure 115: Quarter note A-12.
- Measure 116: Quarter note G-12.
- Measure 117: Quarter note F#-12.
- Measure 118: Quarter note E-12.
- Measure 119: Quarter note D-12.
- Measure 120: Quarter note C-12.
- Measure 121: Quarter note B-13.
- Measure 122: Quarter note A-13.
- Measure 123: Quarter note G-13.
- Measure 124: Quarter note F#-13.
- Measure 125: Quarter note E-13.
- Measure 126: Quarter note D-13.
- Measure 127: Quarter note C-13.
- Measure 128: Quarter note B-14.
- Measure 129: Quarter note A-14.
- Measure 130: Quarter note G-14.
- Measure 131: Quarter note F#-14.
- Measure 132: Quarter note E-14.
- Measure 133: Quarter note D-14.
- Measure 134: Quarter note C-14.
- Measure 135: Quarter note B-15.
- Measure 136: Quarter note A-15.
- Measure 137: Quarter note G-15.
- Measure 138: Quarter note F#-15.
- Measure 139: Quarter note E-15.
- Measure 140: Quarter note D-15.
- Measure 141: Quarter note C-15.
- Measure 142: Quarter note B-16.
- Measure 143: Quarter note A-16.
- Measure 144: Quarter note G-16.
- Measure 145: Quarter note F#-16.
- Measure 146: Quarter note E-16.
- Measure 147: Quarter note D-16.
- Measure 148: Quarter note C-16.
- Measure 149: Quarter note B-17.
- Measure 150: Quarter note A-17.
- Measure 151: Quarter note G-17.
- Measure 152: Quarter note F#-17.
- Measure 153: Quarter note E-17.
- Measure 154: Quarter note D-17.
- Measure 155: Quarter note C-17.
- Measure 156: Quarter note B-18.
- Measure 157: Quarter note A-18.
- Measure 158: Quarter note G-18.
- Measure 159: Quarter note F#-18.
- Measure 160: Quarter note E-18.
- Measure 161: Quarter note D-18.
- Measure 162: Quarter note C-18.
- Measure 163: Quarter note B-19.
- Measure 164: Quarter note A-19.
- Measure 165: Quarter note G-19.
- Measure 166: Quarter note F#-19.
- Measure 167: Quarter note E-19.
- Measure 168: Quarter note D-19.
- Measure 169: Quarter note C-19.
- Measure 170: Quarter note B-20.
- Measure 171: Quarter note A-20.
- Measure 172: Quarter note G-20.
- Measure 173: Quarter note F#-20.
- Measure 174: Quarter note E-20.
- Measure 175: Quarter note D-20.
- Measure 176: Quarter note C-20.
- Measure 177: Quarter note B-21.
- Measure 178: Quarter note A-21.
- Measure 179: Quarter note G-21.
- Measure 180: Quarter note F#-21.
- Measure 181: Quarter note E-21.
- Measure 182: Quarter note D-21.
- Measure 183: Quarter note C-21.
- Measure 184: Quarter note B-22.
- Measure 185: Quarter note A-22.
- Measure 186: Quarter note G-22.
- Measure 187: Quarter note F#-22.
- Measure 188: Quarter note E-22.
- Measure 189: Quarter note D-22.
- Measure 190: Quarter note C-22.
- Measure 191: Quarter note B-23.
- Measure 192: Quarter note A-23.
- Measure 193: Quarter note G-23.
- Measure 194: Quarter note F#-23.
- Measure 195: Quarter note E-23.
- Measure 196: Quarter note D-23.
- Measure 197: Quarter note C-23.
- Measure 198: Quarter note B-24.
- Measure 199: Quarter note A-24.
- Measure 200: Quarter note G-24.
- Measure 201: Quarter note F#-24.
- Measure 202: Quarter note E-24.
- Measure 203: Quarter note D-24.
- Measure 204: Quarter note C-24.
- Measure 205: Quarter note B-25.
- Measure 206: Quarter note A-25.
- Measure 207: Quarter note G-25.
- Measure 208: Quarter note F#-25.
- Measure 209: Quarter note E-25.
- Measure 210: Quarter note D-25.
- Measure 211: Quarter note C-25.
- Measure 212: Quarter note B-26.
- Measure 213: Quarter note A-26.
- Measure 214: Quarter note G-26.
- Measure 215: Quarter note F#-26.
- Measure 216: Quarter note E-26.
- Measure 217: Quarter note D-26.
- Measure 218: Quarter note C-26.
- Measure 219: Quarter note B-27.
- Measure 220: Quarter note A-27.
- Measure 221: Quarter note G-27.
- Measure 222: Quarter note F#-27.
- Measure 223: Quarter note E-27.
- Measure 224: Quarter note D-27.
- Measure 225: Quarter note C-27.
- Measure 226: Quarter note B-28.
- Measure 227: Quarter note A-28.
- Measure 228: Quarter note G-28.
- Measure 229: Quarter note F#-28.
- Measure 230: Quarter note E-28.
- Measure 231: Quarter note D-28.
- Measure 232: Quarter note C-28.
- Measure 233: Quarter note B-2

C G/B Am7 C/D

3 1 5 2 3 1 1 2 1

on. And you cast your fears a - side and you know you can sur -

G G/F Em7 G/D

vive. So when you feel like hope is gone, look in-side you and be

C G/B Am7 D7 To Coda

strong. And you'll fin - ally see the truth, that a he - ro lies in

2 1 2

1. G G/F Em7 D7 2. G

you. *mp* It's a you. *cresc.*

5 2 1 4 2 5 2

E♭ B♭/D B♭ F

Lord knows — dreams are hard to fol - low,

f 1 2 3 4 5

E♭ B♭/D B♭ F/A Gm7 F

but don't let an - y - one tear them a - way. —

2 1 2 3 5 2 3

Eb 2 1 Bb/D 5 1 Bb 2 4 F 5 3  
 Hold on, ————— there will be to - mor - row.

Eb 2 Bb/D 3 3 D7sus 5 4 1 D7 D.S. al Coda  
 In time you'll find the way. *cresc.*

Coda C G/B Am7 D7 4 2 G G/F#  
 you, *mp* that a he-ro lies in you, *p a tempo*

Em G/D Am7 D7 G  
 rit. that a he-ro lies in *pp* you.

# HERO'S DREAM

Composed by  
JIM BRICKMAN  
Arranged by DAN COATES

Moderately ♩ = 84

The musical score is written for piano and consists of four systems of music. Each system contains two staves (treble and bass clef) and is accompanied by chord symbols and fingering numbers.

**System 1:** Chords: C, F, Gsus<sup>4</sup>, G, F. The first measure has a *mp* (mezzo-piano) dynamic marking and the instruction *(with pedal)* below the bass staff. Fingering: 4, 2, 3, 2, 5, 2.

**System 2:** Chords: C, F, Gsus<sup>4</sup>, G, F, C/E. Fingering: 3, 3, 2, 1, 2.

**System 3:** Chords: F, C/E, F, Dm<sup>7</sup>. Fingering: 1, 2, 1, 3.

**System 4:** Chords: C/E, F, Gsus<sup>4</sup>, G. Fingering: 5, 1, 3, 2, 1, 2.

2.  
F Dm<sup>7</sup> C/E F

*cresc. poco a poco*

Gsus<sup>4</sup> G Am D/F<sup>♯</sup>

*mf*

G C/E F Dm

B<sup>♭</sup> G Am

Chord progression: D/F# G C/E F

First system of music notation. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with half notes and quarter notes. A double bar line is present after the second measure. The dynamic marking *mp cresc.* is written above the fourth measure.

Chord progression: D/F# G E/G# A

Second system of music notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. A double bar line is present after the second measure. The dynamic marking *mf cresc.* is written above the third measure. The final measure of the system has a chord symbol A with a 5 and a 1 below it.

Chord progression: D G Asus<sup>4</sup>

Third system of music notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. A double bar line is present after the first measure. The dynamic marking *f* is written above the second measure. The final measure of the system has a chord symbol Asus<sup>4</sup> with a 4 and a 8 below it.

Chord progression: A G D G

Fourth system of music notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. A double bar line is present after the first measure. The final measure of the system has a chord symbol G with a 4 and a 2 below it.

A G D/F# G

*mf*

D/F# G Em

*mp*

D/F# G D/F#

*cresc. poco a poco* *mf*

G A7 G D

*f* *rit.*

# HOLD ME, THRILL ME, KISS ME

Words and Music by  
HARRY NOBLE  
Arranged by DAN COATES

Moderately slow ♩ = 76

**System 1:** *mf* Hold me, Thrill me, nev - er let me go un - til you've walk me down the lane where shad - ows

**System 2:** told will me, be, told will me, what I want to know and then just as

**System 3:** hold we'll me, be, hold we'll me, be, Make me tell you I'm in love with love

**System 4:** 1. C you.

2.  
C Fm/C C Cdim

you. \_\_\_\_\_ They

1 4 2 4

Dm G7 Cmaj7 C6

told me, — "Be sen - si - ble with your new love. — Don't be

*mp* 1 3 4

Dm G7 Cmaj7 C6

fooled — think - ing this is the last you'll find. — But

4 5 3 4

Fdim B7 Em A7sus4 A7

they — nev - er stood in the dark with you, love, when you

1 2 4 5 3 1 2

Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

5 5 4

take me in your arms and drive me slow - ly out of my mind.

*cresc.*

C Am Dm G<sup>7</sup>

Kiss me, — kiss me, — when you do I know that you will

*mf*

C Am<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7(b5)</sup> E<sup>7</sup>

miss me, — miss me — if we ev - er say, "A - dieu". So,

Am C/G F F/G

kiss me, — kiss me, — make me tell you I'm in love with

*cresc.*

you. \_\_\_\_\_

Nev er, nev - er, nev - er let me

Chords: C, Am, Dm, G7

Figured bass: 1, 1, 8, 2

go. \_\_\_\_\_

Nev - er, nev - er, nev - er let me

Chords: C, Am, Dm, G7

go. \_\_\_\_\_

Nev - er, nev - er, nev - er let me

*rit.*

Chords: C, Am, Dm, G7

go. \_\_\_\_\_

*mf a tempo*

Chords: C, Fm, C

Figured bass: 5

# HOUSE OF LOVE

Words and Music by  
GREG BARNHILL, KENNY GREENBERG  
and WALLY WILSON  
Arranged by DAN COATES

Moderate rock beat

**System 1:** D, F#m, Gmaj7

**System 2:** C7, D, F#m

**System 3:** Gmaj7, Gmaj7/A, Chorus: D

**System 4:** F#m, Gmaj7, C7

**Lyrics:**  
Well, I bet you an - y a - mount of  
mon - ey he'll be com - ing back to you. Ooh, I know there ain't no doubt a -

House of Love - 4 - 1

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D F#m Gmaj7

bout it, some - times life is fun - ny. You think you're in your dark - est hour — when the

C7 D F#m7

lights are com - in' on in the house of love. —

Verse: Gmaj7 A Bm

*mp* 1. You've been up all night

A Bm A

think - in' it was o - ver. He's been out of sight, at least for the mo - ment.

G 1 A

But when some-thing this strong — gets a hold on you, the odds are

Em<sup>7</sup> Em<sup>7</sup>/A 3 1 1.2. A<sup>7</sup> 3 1

nine-ty nine to one it's got a hold on — him, too. Well, I

3. A<sup>7</sup> D F#m 2 1

Well, I bet you an-y a-mount of mon-ey he'll be com-in'

Gmaj<sup>7</sup> C<sup>7</sup> D

back to you. — Ooh, I know there ain't no doubt a-bout it, some-times life is

fun - ny. You think you're in your dark - est hour — when the lights are com - in' on. Well, I

lights are com - in' on in the house of love. —

1 3 1

rit. mp

**Verse 2:**

Now, when the house is dark and you're all alone inside,  
 You've gotta listen to your heart, put away your foolish pride.  
 Though the storm is breakin' and thunder shakes the walls,  
 There with a firm foundation ain't it never, never, never gonna fall.  
 (To Chorus:)

**Verse 3:**

Though the storm is breakin' and thunder shakes the walls,  
 There with a firm foundation ain't it never, never, never gonna fall.  
 (To Chorus:)

# I BELIEVE I CAN FLY

Words and Music by  
R. KELLY  
Arranged by DAN COATES

Slowly ♩ = 72

*p*  
(with pedal)

*mp*

I used to think that I could not go on,  
I was on the verge of break - ing down. and Some -

life was noth - ing but an aw - ful song. But now I know the mean - ing of true  
times \_\_\_\_ si - lence can \_\_\_\_ seem so loud. There are mir - a - cles in life I must a -

love. \_\_\_\_ I'm lean - ing on the ev - er - last - ing arm. \_\_\_\_ } If I can  
chieve, \_\_\_\_ but first I know it starts in - side of me. \_\_\_\_ }

Am<sup>7</sup>Fm/A<sup>b</sup>

see it, then I can do it, if I just be -

C/G

G<sup>7</sup>

lieve it, there's noth - ing to do it, I be - lieve I can

C

Am<sup>7</sup>

fly, I be - lieve I can touch the sky. I think a - bout it ev - 'ry

Dm<sup>7</sup>G<sup>7</sup>G<sup>7</sup>dim<sup>7</sup>

night and day, spread my wings and fly a - way. I be - lieve I can

Am<sup>7</sup>Dm<sup>7</sup>(♭5)

soar, I see me run - ning through that o - pen door. I be - lieve I can

C/G

Fm/G

To Coda ◆

fly. I be - lieve I can fly. I be - lieve I can

1.  
Am

F/G

2.  
Am

fly. See. fly.

Dm<sup>7</sup>

C/E

F

E<sup>7</sup>

Hey, 'cause I be - lieve in me. If I can

Am<sup>7</sup>Fm/A<sup>b</sup>

see it, \_\_\_\_\_ then I can do \_\_\_\_\_ it, if I just be -

*mf*

C/G

G<sup>7</sup>

D.S. al Coda

lieve it, \_\_\_\_\_ there's noth - ing to \_\_\_\_\_ I be - lieve I can

Coda

C/G

Fm/A<sup>b</sup>

C/G

fly. If I just spread my wings, \_\_\_\_\_ I can fly. If I just

*mp*

Fm/G

C

Fm/A<sup>b</sup>

C

spread my wings, \_\_\_\_\_ I can fly.

*rit. a dim.* *p*

From the Motion Picture "THE PREACHER'S WIFE"  
**I BELIEVE IN YOU AND ME**

Words and Music by  
**SANDY LINZER and DAVID WOLFERT**  
 Arranged by **DAN COATES**

Slowly ♩ = 60

The musical score is written for piano in a key of B-flat major (two flats). It begins with a tempo marking of 'Slowly' and a metronome setting of 60 beats per minute. The first system features a piano introduction with a 'p legato' marking. The second system includes the first vocal entry with the lyrics 'I be - lieve in'. The third system continues the vocal line with lyrics 'you and me. I be - lieve that we will be in love e - ter - nal - ly. Well, as'. The fourth system concludes the phrase with 'far as I can see, you will al - ways be the one for'. Chord symbols are placed above the staff: Bbmaj7, D7/Eb, Eb, F, Fbmaj7, C/D, and Dm7. Fingerings (1, 2, 3) and breath marks (vertical lines) are indicated throughout the score.

I Believe in You and Me - 4 - 1

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Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

me. Oh, yes, you will. And I be - lieve in

F F<sup>7</sup> B<sup>b</sup> maj<sup>7</sup>

dreams a - gain. I be - lieve that love will nev - er end. And like the riv - er finds the

B<sup>b</sup> m<sup>7</sup> B<sup>b</sup> F/C Am<sup>7</sup> Dm<sup>7</sup>

sea, I was lost, now I'm free, 'cause

Gm<sup>7</sup> B<sup>b</sup>/C 1. F B<sup>b</sup>/C 2.

I be - lieve in you and me. I will nev - er

2. F Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

me. May - be I'm a fool to feel the way I do.

Gm<sup>7</sup> C<sup>7</sup>sus<sup>4</sup>

I would play the fool for - ev - er just to be with you for - ev - er.

C/D D<sup>7</sup> G

cresc. I be - lieve in mir - a - cles, and love's a

G<sup>7</sup> Cmaj<sup>7</sup> E<sup>b</sup>/F A/C#

mir - a - cle. And yes, ba - by, you're my dream — come true. I was

G/D Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/D

lost, — now I'm free, — oh, ba - by, 'cause I be - lieve in you and

*Freely*

Dm<sup>7</sup>/G G<sup>7</sup> C Bm<sup>7</sup> Em<sup>7</sup>

me. *rit.* See, I'm lost, now I'm free, 'cause

Am<sup>7</sup> Am/D G

I be - lieve in you and me. *mp a tempo*

G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

*p rit. e dim.* *pp*

The musical score is written for piano and voice. It consists of three systems of staves. The first system has three measures with chords Dm<sup>7</sup>/G, G<sup>7</sup>, and C, Bm<sup>7</sup>, and Em<sup>7</sup>. The second system has three measures with chords Am<sup>7</sup>, Am/D, and G. The third system has three measures with chords G<sup>7</sup>, Cmaj<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, and G. The lyrics are: 'me. See, I'm lost, now I'm free, 'cause I be - lieve in you and me. Oh, I love you, boy. I will never leave you out, I will always let you in To places no one has ever been. Deep inside, can't you see? I believe in you and me.' The score includes various musical notations such as dynamics (me., mp, p, pp), articulation (rit., a tempo), and phrasing slurs.

**Verse 2:**

I will never leave your side,  
 I will never hurt your pride.  
 When all the chips are down,  
 I will always be around  
 Just to be right where you are, my love.  
 Oh, I love you, boy.  
 I will never leave you out,  
 I will always let you in  
 To places no one has ever been.  
 Deep inside, can't you see?  
 I believe in you and me.

# I CAN LOVE YOU LIKE THAT

Words and Music by  
STEVE DIAMOND, MARIBETH DERRY  
and JENNIFER KIMBALL  
Arranged by DAN COATES

Moderately slow

The musical score is written for piano in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The score is divided into four systems, each with a key signature change indicated by a sharp sign on the F line of the bass staff. The first system is marked 'mp' and 'Moderately slow'. The second system includes the lyrics '1. They read you Cin - der - el - la, you nev - er make a pro - mise I'. The third system includes the lyrics 'hoped it would come true, — that don't in - tend to keep, — so one day your Prince Charm - ing would come — res - cue you. — You when I say for - ev - er, for - ev - er's what I mean.' The fourth system includes the lyrics 'like ro - man - tic mov - ies, you I'm no Ca - sa - no - va, but I nev - er will for - get the way you felt when Ro - me - o kissed I'll be hold - ing noth - ing back when'. The score includes various musical notations such as chords (C, Em, F, G7sus4, G7, Gsus4, G), dynamics (mp), and articulation (pedal).

*mp*

(with pedal)

1. They read you Cin - der - el - la, you  
nev - er make a pro - mise I

hoped it would come true, — that  
don't in - tend to keep, — so one day your Prince Charm - ing would come — res - cue you. — You  
when I say for - ev - er, for - ev - er's what I mean.

like ro - man - tic mov - ies, you  
I'm no Ca - sa - no - va, but I nev - er will for - get the  
way you felt when Ro - me - o kissed  
I'll be hold - ing noth - ing back when

I Can Love You Like That - 4 - 1

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Chords: Gsus<sup>4</sup> G Em<sup>7</sup> F

— Ju - li - et. —  
— it comes to you. You All this time that you've been wait - ing, —  
— dream of love that's ev - er - last - ing. — well

Chords: Em<sup>7</sup> F F/G

you don't have to wait no  
ba - by, o - pen up your more. —  
eyes. — } *mf* I can love you like that.

Chords: C Em F

— I would make you my world, — move heav - en and earth — if you were my girl.

Chords: F/G C Em

— I will give you my heart, — be all that you need, — show you you're ev -

F B $\flat$

- ry - thing that's pre - cious to me. — If you give me a chance,

F/G 1.C F F/G

I can love you like that. — 2. 1

2.C Gm $^7$

You want ten - der - ness, — I've got

*mp*

Dm $^7$  C

ten - der - ness and I see through — to the heart of you. — If you

Gm<sup>7</sup> Dm<sup>7</sup> F  
 want a man — who un - der - stands, you don't have to look ver - y far. —  
*cresc.*

G<sup>7</sup> G  
*mf* I can love you. I. I can love you like that.

C Em F  
 — I would make you my world, — move heav - en and earth — if you were my girl. —

F/G C Bm  
 — I will give you my heart, — be all that you need, — show you you're ev -

F F/G C G<sup>7</sup> C  
 - ry - thing that's pre - cious to me. — I can love you like that. *rit.* *p*  
 1 2 1

From the Warner Bros. Film "PURE COUNTRY"

# I CROSS MY HEART

Words and Music by  
STEVE DORFF and ERIC KAZ  
Arranged by DAN COATES

Moderately Slow

The musical score is written for piano and voice. It begins with a piano introduction marked *mp* and *legato*. The tempo is *Moderately Slow*. The key signature has one flat (B-flat). The score is divided into four systems. The first system contains two measures of piano introduction. The second system contains two measures of piano introduction. The third system contains two measures of piano introduction and two measures of vocal melody. The fourth system contains two measures of piano introduction and two measures of vocal melody. The lyrics are: "1. Our love is un - con - di - tion - al, we knew it from the start. I see it in your eyes, — you can". The piano accompaniment features a steady bass line and a more melodic treble line. The vocal melody is simple and easy to sing. The score includes fingerings, slurs, and dynamic markings.

*mp*  
*legato*

Am Em/G F G7

*mp*  
1. Our love is un - con - di - tion - al, we knew it from the

C Am Em

start. I see it in your eyes, — you can

F 5 1 4 G 1 Dm7 3  
 feel it from— my— heart. From here on

C/E 3 2 1 F 1 G 1  
 af - ter, — let's stay the way we are — right — now. And share

Dm7 5 C/E 5 Bb 3  
 all the love and laugh - ter — that a life - time —

G7sus 4 G7 5 F/G 3 G7 4  
 will al - low.

C 1 C/E 5 F 5 G 1 4  
 I cross my heart and prom - ise

to give all I've got to give to make

all your dreams come true. In all the

world— you'll nev - er find

a love as true as mine.

*To Coda* 1. C

*mp*

**Chords:** C, C/E, F, G7sus, G7, C, C/E, G, G/F, C/E, F, C/E, Dm7, G7, 1. C, F, C/E, Dm7, G7.

**Lyrics:** to give all I've got to give to make all your dreams come true. In all the world— you'll nev - er find a love as true as mine.

**Performance:** *mp*

C

2. C

2. You will mine.

*mp*

1 2 1 3

F C/E

And if a - long the way we find a day

*mf*

1 2

Dm7 G7 C Eb

it starts to storm, you've got the prom - ise of my

1 5

Bb/D Cm7 F7sus F7 G7sus G7

love to keep you warm.

*D.S. al Coda*

2 1 4

**Coda** **C** **F** **C/E**

mine. *mf*

true as mine.

*mp* *rit.* *p* *p*

### Additional Lyrics

2. You will always be the miracle  
That makes my life complete.  
And as long as there's a breath in me  
I'll make yours just as sweet.  
As we look into the future,  
It's as far as we can see.  
So let's make each tomorrow  
Be the best that it can be.  
(To Chorus)

# I DO

Words and Music by  
PAUL BRANDT  
Arranged by DAN COATES

Moderately slow  $\text{♩} = 80$

**System 1:** Chords: C, F, G, C, F. Lyrics: 1. I've seen the storm clouds in your past, but rest as-sured 'cause you are

**System 2:** Chords: G, C, F, G, Em. Lyrics: safe at home at last. I res-cued you, you res-cued me and we're right where we should

**System 3:** Chords: F, G, C, F. Lyrics: be when we're to-ge-th-er. 2. I know the ques-tions in your

**System 4:** Chords: G, C, F, G. Lyrics: mind, but go a-head and ask me one more time.

Am G C F G Em F

You'll find the an - swer's still the same, it won't change from day to day for worse or

G Chorus: C G<sup>7</sup> Am G F G

bet - ter. Will I prom - ise to be your best freind? And

*cresc.* *mf*

C G<sup>7</sup> Am G F G Em F

am I here un - til the end? Can I be sure I have been

C G Em F Em F

wait - in' for you? And did I say my love is true? Ba - by, I

1. C G<sup>7</sup> Am G F G C G<sup>7</sup> Am G F

will, I am, I can, I have, I do. *mp*

2. C G<sup>7</sup> Am G F G C G<sup>7</sup> Am G

will, I am, I can, I have, Oh, I will, I am, I can, I have, I do.

F G C G<sup>7</sup> Am G F G

I have, Ba-by, I will, I am, I can, I have, I do.

C G<sup>7</sup> Am G F G<sup>7</sup> C

I do. *p* *rit.* *pp*

**Verse 3:**

I know the time will disappear,  
 But this love we're building on will always be here.  
 No way that this is sinking sand,  
 On this solid rock we'll stand forever.  
 (To Chorus:)

From the Motion Picture "ROBIN HOOD: PRINCE OF THIEVES"

# (EVERYTHING I DO) I DO IT FOR YOU

Written by  
BRYAN ADAMS, ROBERT JOHN "MUTT" LANGE  
and MICHAEL KAMEN  
Arranged by DAN COATES

Slowly

*p*  
*legato*

Look in-to my eyes,  
Look in-to your heart,  
you will see—  
you will find— there's

what noth - ing mean there to  
me. hide. So Search your take me

(Everything I Do) | Do It for You - 5 - 1

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C G

heart, \_\_\_\_\_ search your soul, \_\_\_\_\_ and when you  
as I am, \_\_\_\_\_ take my life, \_\_\_\_\_ I would

F C/G G

find give me it there all, I would search sac - ri - fice. Don't Don't

Dm C/E Dm

tell me it's not worth fight - ing for. You can't  
tell me it's not worth fight - ing for. I can't  
*mf*

C/E Dm

tell me it's not worth dy - ing for. } You know it's  
help it, there's noth - ing I want more. }

150

C

5 2 1

4

G

4 2 3

true, *mp* ev-'ry-thing I do, I do it for

2

5 1 2 1

The musical score for 'You' by The Beatles is presented in a two-staff format. The piano accompaniment is written in the bass clef, and the vocal melody is in the treble clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two measures by a double bar line. The first measure contains the vocal melody 'you.' and the piano accompaniment. The second measure contains the vocal melody 'you. cresc.' and the piano accompaniment. The piano accompaniment consists of a series of eighth notes in the bass clef, with a crescendo marking in the second measure. The vocal melody is a simple line in the treble clef, with a crescendo marking in the second measure.

There's no love like your love, and no

oth - er could give more love. There's no way, un - less

Musical score for piano and voice. The score is written in treble and bass clefs. The piano part includes chords (F, C, Dm, Gsus, G) and dynamics (mp, mf, cresc.). The voice part includes lyrics.

Chords: F, C, Dm, Gsus, G.

Dynamics: mp, mf, cresc.

Lyrics: Oh, you can't tell me it's not worth try - ing for. I can't help it, there's noth - ing I want more. Yeah, I would

C 4/2 *f* fight for you, — I'd lie for you, — walk the  
 F 4/2 mile for you, — yeah, I'd die for you. — *dim.* You know it's  
 C/G 4/2 *mp* true, ev - 'ry - thing I do, oh, —  
 F 4/2 *rit.* I do it for you. *p*  
 C 4/2

The musical score is written for piano and voice. It consists of two systems of music. The first system covers the first two lines of the score, and the second system covers the last two lines. The piano part is written in 4/2 time and features a steady bass line with some melodic movement. The vocal part is written in the treble clef and includes lyrics and musical notation. The score includes various musical notations such as chords (C, G, F, Fm, C/G, Gsus, C), dynamics (*f*, *mp*, *rit.*, *p*, *dim.*), and articulation (accents, slurs). The lyrics are: "fight for you, — I'd lie for you, — walk the mile for you, — yeah, I'd die for you. — You know it's true, ev - 'ry - thing I do, oh, — I do it for you."

# I DON'T WANT TO

Words and Music by  
R. KELLY  
Arranged by DAN COATES

Slowly ♩ = 66

**System 1:** *mp* 1.1  
F 2 A7 4 D<sup>7</sup>sus<sup>4</sup> 3 D<sup>7</sup> 3  
real - ly don't feel like talk - ing on the phone, and I  
real - ly don't feel like smil - ing an - y - more, and I

**System 2:** Gm Gm(maj7) C<sup>7</sup> 4 3  
real - ly don't feel like com - pa - ny at home. Late - ly,  
have - n't had the peace to sleep at all. Ev - er

**System 3:** F/A D<sup>7</sup>sus<sup>4</sup> D 4  
I don't want to do the things I used to do, ba - by,  
since you went a - way, ba - by, my whole life has changed. I don't wan - na

**System 4:** Gm<sup>7</sup> C<sup>7</sup> 3 1  
since I lost you, } And I don't  
love, I don't wan - na live. }

F Cm/B<sup>b</sup> D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup> Gm Gm(maj7)

want to sing an - oth - er love song, babe, I don't want to

*mf*

This system contains the first six measures of the piece. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb). The time signature is 3/4. The lyrics are: 'want to sing an - oth - er love song, babe, I don't want to'. The dynamics include *mf* (mezzo-forte) under the first measure.

C<sup>7</sup>sus<sup>4</sup> C F/A D<sup>7</sup>

hum an - oth - er mel - o - dy. I don't want to live my life with - out you.

This system contains measures 7 through 10. The melody continues in the right hand. The lyrics are: 'hum an - oth - er mel - o - dy. I don't want to live my life with - out you.' The dynamics are not explicitly marked in this system.

Gm<sup>7</sup> 1. C<sup>7</sup> 2. C<sup>7</sup>

babe. \_\_\_\_\_ It's driv - ing me cra - zy. \_\_\_\_\_ 2. 1 cra - zy. \_\_\_\_\_ 'til I

*dim.*

This system contains measures 11 through 14. It features a first ending (1.) and a second ending (2.). The melody is in the right hand. The lyrics are: 'babe. \_\_\_\_\_ It's driv - ing me cra - zy. \_\_\_\_\_ 2. 1 cra - zy. \_\_\_\_\_ 'til I'. The dynamics include *dim.* (diminuendo) under the first measure.

Dm A<sup>7</sup> Dm D<sup>7</sup>

don't wan - na laugh, I don't wan - na play, I don't wan - na talk, I have noth - ing to say. I

*mf*

This system contains measures 15 through 18. The melody is in the right hand. The lyrics are: 'don't wan - na laugh, I don't wan - na play, I don't wan - na talk, I have noth - ing to say. I'. The dynamics include *mf* (mezzo-forte) under the first measure.

Gm C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup> D<sup>7</sup>sus<sup>4</sup> D

don't wan-na tour, for-get the show. How can I go on, now that you are gone? I don't

*cresc.*

G Dm/F E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> Am Am(maj<sup>7</sup>)

want to sing an-oth-er love song, babe. I don't want to

D<sup>7</sup>sus<sup>4</sup> D G/B E<sup>7</sup>

hum an-oth-er mel-o-dy. I don't want to live my life with-out you,...

Am<sup>7</sup> D<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup>

babe. It's driv-ing me cra-zy. (And I don't)

*mf*

Am<sup>7</sup> C/D G C/G G

*mp rit.*

From the Motion Picture "THE MIRROR HAS TWO FACES"

# I FINALLY FOUND SOMEONE

Written by  
BARBRA STREISAND, MARVIN HAMLISCH,  
R. J. LANGE and BRYAN ADAMS  
Arranged by DAN COATES

Slowly ♩ = 69

The musical score is written for piano in 4/4 time, with a tempo of 69 beats per minute. It consists of four systems of music. The first system has a key signature of one flat (Bb) and a time signature of 4/4. The first measure is marked with a piano (p) dynamic and a 'with pedal' instruction. The second system continues the melody and harmony. The third system introduces the vocal melody with lyrics: 'I fi - n'ly found some - one that knocks me off of my feet.' The fourth system continues the vocal melody with lyrics: 'I fi - n'ly found the one that makes me feel com - plete.' The score includes various musical notations such as chords (Bb, Gm7, Ebmaj7, Eb/F, Ebm6), dynamics (p, mp), and articulation (accents, slurs).

**System 1:** Treble clef, Bb key signature, 4/4 time. Chords: Bb, Gm7. Dynamics: *p*. Markings: *with pedal*.

**System 2:** Treble clef, Bb key signature, 4/4 time. Chords: Ebmaj7, Eb/F. Dynamics: *p*.

**System 3:** Treble clef, Bb key signature, 4/4 time. Chords: Bb, Gm7. Dynamics: *mp*. Lyrics: I fi - n'ly found some - one that knocks me off of my feet.

**System 4:** Treble clef, Bb key signature, 4/4 time. Chords: Ebmaj7, Ebm6. Dynamics: *mp*. Lyrics: I fi - n'ly found the one that makes me feel com - plete.

I Finally Found Someone - 5 - 1

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**B $\flat$**  **Gm $^7$**

It start - ed o - ver cof - fee, we start - ed out as friends.

**E $\flat$  maj $^7$**  **Cm $^7$ /F** **F $^7$**

*cresc.* It's fun - ny how from sim - ple things, the best things be - gin.

**G** **Em $^7$**

*mf* This time it's dif - f'rent, it's all be - cause of you.

**Cmaj $^7$**  **Cm $^6$**

It's bet - ter than it's ev - er been 'cause we can talk it through.

**G** **Em $^7$**

*mp* My fa - v'rite line was, "Can I call you some - time?"

Cmaj<sup>7</sup>

Cm

It's all you had to say to take my breathe a - way.

The first system of the musical score is in the key of D major (two sharps). It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, starting with a Cmaj<sup>7</sup> chord and moving to a Cm chord. The lyrics are written below the melody. The piano part provides a harmonic foundation with chords and moving lines in both hands.

E

*mf* This is it! Oh. I fi - n'ly

The second system continues the melody and piano accompaniment. It starts with an E chord. The melody has a melisma on the word 'I'. The piano part continues with a steady accompaniment. The lyrics are written below the melody.

8

Amaj<sup>7</sup>

Am

E

*f* found some - one, some - one to share my life. I fi - n'ly

The third system begins with a piano accompaniment marked *f* (forte). The melody is in the treble staff, starting with an Amaj<sup>7</sup> chord and moving to an Am chord. The lyrics are written below the melody. The piano part continues with a steady accompaniment.

Amaj<sup>7</sup>

Am

E

found the one to be with ev - 'ry night. 'Cause what -

The fourth system continues the melody and piano accompaniment. It starts with an Amaj<sup>7</sup> chord and moves to an Am chord. The melody is in the treble staff, and the piano part continues with a steady accompaniment. The lyrics are written below the melody.

Chords:  $G\sharp^7sus^4$ ,  $G\sharp^7$ ,  $C\sharp m$ ,  $C$

1 2 3 4 5 6 7 8 9 10 11 12

ev - er you do, — it's just got to be you. — My

Chords:  $E/B$ ,  $A/B$ , *To Coda*  $\diamond$

1 2 3 4 5 6 7 8 9 10 11 12

life has just be - gun, I fi - n'ly found some -

*decresc.*

Chords:  $E\text{maj}^7$ ,  $C\sharp m^7$

1 2 3 4 5 6 7 8 9 10 11 12

one.

*mp*

Chords:  $A\text{maj}^7$ ,  $C/D$ ,  $D$

1 2 3 4 5 6 7 8 9 10 11 12

Gmaj<sup>7</sup> Em<sup>7</sup>  
 Did I keep you wait - ing? I a - pol - o - gize.

Cmaj<sup>7</sup> Cm  
 I will wait for - ev - er just to know you were mine. — You know,

G Em  
 I love your hair, — I love what you wear. —

C Cm  
 Well, you're ex - cep - tion - al! I can't wait for the rest of my life!

E  
 cresc. This is it! Oh, — I fi - n'ly

D.S. al Coda

Coda

B/C# C#7 F#m

one. And what - ev - er I do, — it's just

E/G#

A/B

got to be you. — Oh, my life has just be - gun, —

*dim.*

E

— I fi - n'ly found some -

*mp*

A

Emaj7

8va

one.

*rit. e dim.*

*p*

# I LOVE YOU ALWAYS FOREVER

Words and Music by  
DONNA LEWIS  
Arranged by DAN COATES

Moderately ♩ = 102

**System 1:** Chords: C, C/E, F, B $\flat$ . Lyrics: 1. Feels like I'm stand-ing in a time-less dream of

**System 2:** Chords: C, C/E, F, B $\flat$ . Lyrics: light mists of pale am-ber rose.

**System 3:** Chords: C, C/E, F, B $\flat$ . Lyrics: Feels like I'm lost in a deep cloud of heav-en-ly scent,

**System 4:** Chords: Am $^7$ , C/G, F. Lyrics: touch-ing, dis-cov-er-ing you.

I Love You Always Forever - 4 - 1

C C/E F B $\flat$

2. Those days \_\_\_\_ of warm rains come rush - ing back \_\_\_\_ to me, \_\_\_\_ miles of

*mp*

C C/E F B $\flat$

wind - less, \_\_\_\_ sum - mer night air. Se - cret

C C/E F B $\flat$

mo - ments \_\_\_\_ shared \_\_\_\_ in the heat of the af - ter - noon, \_\_\_\_ out of the

C C/E F B $\flat$

still - ness, \_\_\_\_ soft spo - ken words.

*cresc.*

## Chorus:

Chorus: **C** **F/C** **C**

1

*mf*

I love you, al - ways for - ev - er, near and far, clo - ser to - geth - er. Ev - 'ry - where, I \_\_\_ will be with you,

**F/C** **C** **F/C**

ev - 'ry - thing, I \_\_\_ will do for you. I love you, al - ways for - ev - er, near and far, clo - ser to - geth - er.

**C** **1. F/C** **2. F/C**

Ev - 'ry - where, I \_\_\_ will be with you, ev - 'ry - thing, I \_\_\_ will do for you. ev - 'ry - thing, I \_\_\_ will do for you.

**C** **C/E** **F**

5

*f*

Say you love, love \_\_\_ me for - ev - er, nev - er stop, nev - er what - ev - er. Near and far and al - ways and ev - 'ry -

Dm Em F G<sup>7</sup> C C/E

4 5

where and ev - 'ry... Say you love, love me for-ev - er, nev - er stop, nev - er what - ev - er.

*mf*

1 3

F Dm Em F G<sup>7</sup> C F/C

Near and far and al - ways and ev - 'ry - where and ev - 'ry - thing.

C F/C C

1

I love you, al - ways for-ev - er, near and far, clo - ser to- geth - er. Ev - 'ry - where, I will be with you,

*mp*

F/C C

5 1

ev - 'ry - thing, I will do for you.

*ff*

**Verse 3:**

You've got the most unbelievable blue eyes I've ever seen.  
 You've got me almost melting away as we lay there  
 Under blue sky with pure white stars,  
 Exotic sweetness, a magical time.  
 (To Chorus:)

# I SWEAR

Words and Music by  
GARY BAKER and FRANK MYERS  
Arranged by DAN COATES

**Moderately slow**

**mf**

**mp**

I see the ques - tion in your eyes, -  
I'll give you ev - 'ry - thing - I can, -

I know what's weigh - ing on your mind, - but you can be sure -  
I'll build your dreams with these two hands, - and we'll hang some mem -

I Swear - 4 - 1

F G7 C  
 1 2 3  
 — I know... my part. 'Cause I'll — stand be - side -  
 'ries on — the wall. And when — there's sil -

F/A G/B C F G  
 1 2 3 4 5  
 — you through- the years, you'll on - ly cry — those hap - py tears.  
 ver in — your hair, you won't have to ask — if I — still care, —

Am C/G  
 3  
 — And though I'll make mis - takes, —  
 'cause as time turns the page, —

D7/F# Dm/G G7  
 5 3 1 2 1  
 I'll nev - er break your heart. } I swear, —  
 my love won't age at all. }

by the moon— and the stars— in the sky, — I'll be there..

*mf*

Am Em

1 2 3 2

5 2 1

I swear, — like a sha - dow that's by — your side, —

F G C Am

1 2 1

5 2 1

I'll be there. — For bet - ter or worse, — till

Em F G Dm7

3 2 1 5

5 2 1 2 1

death do us part, — I'll love you with ev - er - y beat —

G7 Dm7 To Coda

3 5 3 4

2 1

1. G7 C Am

— of my heart, — I swear. *mp*

Em F/G G7 | 2. G7 D.S.  $\text{al Coda}$

— of my heart. — I swear, —

Coda G7 C

— of my heart, — I swear.

Am Dm7 G7 C

I swear. *p*

# I WISH IT WOULD RAIN DOWN

Words and Music by  
**PHIL COLLINS**  
 Arranged by **DAN COATES**

Moderately slow (♩ = 66)

**System 1:** G chord, *mf* dynamic. Chords: G, D/F#.

**System 2:** Em chord, *mp* dynamic. Chords: Em, D/F#.

**System 3:** G chord, *mp* dynamic. Lyrics: You know I nev - er meant to see you a .

**System 4:** D/F# chord. Lyrics: gain, and I on - ly passed by as a

I Wish It Would Rain Down - 5 - 1

Em

friend. \_\_\_\_\_

D/F# G

All this time I stayed out of

D/F# Em

sight, \_\_\_\_\_ I start-ed won-der-ing why? \_\_\_\_\_

Now I,

C D

*mf* ooh, now I wish it would rain down,

5 2 1 3 5 2 1 4

down on me. Ooh, yes I wish it would

rain, rain down on me now.

Ooh, yes I wish it would rain down, down on

me. Ooh, yes I wish it would rain down on

me. me. *f*

1. D/F# 2. D/F# G

me. me. *f*

2 1 2 2 1 2 3

Though your hurt is gone, mine's

hang - ing on in - side.

And I know, oh, it's eat - ing me through ev - 'ry

night and day. I'm just wait - ing on

your sign.

*D.S.  $\frac{3}{4}$  al Coda*

## Coda

me. *mp.*

Just let it rain. *(slower)*

*Additional Lyrics*

2. You said you didn't need me in your life,  
Oh I guess you were right,  
Ooh I never meant to cause you no pain,  
But it looks like I did it again.
3. 'Cause I know, I know I never meant to cause you no pain,  
And I realise I let you down,  
But I know in my heart of hearts,  
I know I'm never gonna hold you again.

# IF TOMORROW NEVER COMES

Words and Music by  
KENT BLAZY and GARTH BROOKS  
Arranged by DAN COATES

Slowly ♩ = 80

1. Some-times late at night,

I lie a - wake and watch her sleep - ing. She's

lost in peace-ful dreams, so I turn out the lights and lay there in the dark.

And the thought cross - es my mind, if I nev - er wake up in the

Chords: G, D/G, C/G, G, Am7, D7, C/G, G, Am/G, G, D, Am7, D, C, G, C/G, G, Am7, D7

Figured Bass: 1, 5, 2, 1, 1, 2, 5, 3, 4, 3, 1, 3, 4, 2, 1, 5, 6, 5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Tempo: Slowly ♩ = 80

Dynamic: *mp*

Performance: (with pedal)

If Tomorrow Never Comes - 3 - 1

C/G G C/G G D Am7

4 2 3

morn - ing, would she ev - er doubt the

D C G C/G G Chorus:

5 1 2 5 2 1 5

way I feel a - bout her in my heart. If to - mor - row nev - er

C G

1 2 5 1 3

comes, will she know how much I love her? Did I try in ev - 'ry

*mf*

D Am7 D C G C/G

4 2 1 4 1

way to show her ev - 'ry day that she's my on - ly one?

G G/B C D

2 1 2 4 1 1 5

And if my time on earth were through, and she must face this world with -

Em7 Bm7 Em Am7

out me, is the love I gave her in the past gon-na be e-nough to

D G D/G C/G 1. G

last if to-mor-row nev-er comes. 2'Cause I've lost loved ones in my

2. G Am7

So, tell that some-one that you love just what you're think-ing

D C G/B Am7 G

of if to-mor-row nev-er comes.

**Verse 2:**

'Cause I've lost loved ones in my life  
 Who never knew how much I loved them.  
 Now I live with the regret  
 That my true feelings for them never were revealed.  
 So I made a promise to myself  
 To say each day how much she means to me  
 And avoid the circumstance  
 Where there's no second chance  
 To tell her how I feel. 'Cause... (To Chorus:)

# IF YOU ASKED ME TO

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderately Slow

*mp*

Used to be that I be-  
Some-how ev-er since I've

lieved in some-thing,  
been a-round you

*mp*

used to be that I be-  
can't go back to be-ing

lieved in love.  
on my own.

It's been a long time since I've  
Can't help feel-ing, dar-lin',

had that feel-ing, I could  
since I've found you that I've

*(Ped. simile)*

**Bbmaj7**

love some - one, I could trust some - one.  
found my home, that I'm fin - l'y home.

**Em7** **Am7**

I said I'd nev - er let no - bod - y near my heart a - gain, dar - lin',  
I said I'd nev - er let no - bod - y get too close to me, dar - lin',

**Bbmaj7** **Dm/G** **G7**

I said I'd nev - er let no - bod - y in. But  
I said I need - ed need - ed to be free. *mf*

**F** **C** **F**

if you asked me to, I just might change my mind and let you

**If You Asked Me to - 4 - 3**

2. B $\flat$  3 5 F E $\flat$

*f* ask me to, I will give my world to you, ba - by. I

C7sus4 F7 B $\flat$  F/A

need you now. Ask me to, I'll do an - y - thing for you,

*Repeat ad lib.*

E $\flat$  G F C

ba - by, for you, ba - by. If you asked me to,

*mf*

F C F C

I'd let you in my life for - ev - er. *rit. mp*

# IF YOU GO

Words and Music by  
JON SECADA and MIGUEL A. MOREJON  
Arranged by DAN COATES

Steady rock tempo

*p* *cresc.*

**Verse:**

Am<sup>7</sup> 3 1 F G 2 1

*mp* 1. Tak - ing a day \_\_\_\_\_ at a time,

Am<sup>7</sup> F

deal - ing with feel - ings \_\_\_\_\_ I

G Am 5 1 5 1

don't wan - na hide. \_\_\_\_\_ Learn - ing to love.

F G 4 1  
 as I go, ba - by, / ,  
 Am<sup>7</sup> F G  
 with - out tak - ing you a - long for a ride.  
 Fmaj<sup>7</sup> G  
 Tried to find my - self, tried to find the truth,  
 Fmaj<sup>7</sup> G 1 F 5 1  
 get out from this shell. Girl, I'm al - most there  
 G Fmaj<sup>7</sup> G Chorus:  
 to show you how much I real - ly care. If you go,  
 cresc. f

G Dm

say, "Good - bye." There'll be some - thing miss - ing in --

5 5

Am G/B C Am

my life. 'Cause you know that all I real - ly want is

1 2 1

To Coda 1. 2. D.S. al Coda

B<sup>b</sup> maj<sup>7</sup> Fmaj<sup>7</sup> G Fmaj<sup>7</sup> G

you.

2

Coda

Fmaj<sup>7</sup> G F G

cresc. sfz

1

## Verse 2:

Sorry if you felt misled  
 But I know what I feel, I know what I said, baby.  
 God, I hope you believe, believe in all that we can be,  
 The future in us together in love.  
 You're the reason I'm strong.  
 Don't you think I don't know  
 This is where I belong?  
 Give me the time to say that you're mine  
 To say that you're mine.  
 (To Chorus:)

# IN THIS LIFE

Words and Music by  
MIKE REID and  
ALLEN SHAMBLIN  
Arranged by DAN COATES

Slowly ♩ = 72

*mp* (with pedal)

For all I'd been blessed with in my life,

there was an emp - ti - ness in me. I was im - pris - oned by the

pow - er of gold. With one hon - est touch you set me

C 9 Dm 5/3 G 3  
 free. Let the world stop turn - ing. let the  
*mf*  
 1 2 1 2

C 5/3 F 2 Dm 4/2  
 sun stop burn - ing. Let them tell me love's not worth go - ing  
 2

Gsus G C/E F G/B  
 through. If it all falls a - part. I will  
 5/4 3 4 1

C 5 F Dm 5  
 know deep in my heart the on - ly dream that mat - tered had come  
 3/1 1 2 1 1

Chorus      G      C/E      F      C/G      G      1. C

true; in this life I was loved by you.

2. F/A      G/B      F      G/B      C      F      Dm7

you. In this life I was

Chorus      G      C      F/A      G/B      C

loved by you.

*dim. e rit.* *p*

**Verse 2:**

For every mountain I have climbed,  
 Every raging river crossed,  
 You were the treasure that I longed to find.  
 Without your love I would be lost.  
 (To Chorus:)

# I'D LIE FOR YOU

(And That's the Truth)

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderately slow ♩ = 88

The first system of the piano accompaniment consists of three measures. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is 'Moderately slow' with a quarter note equal to 88 beats per minute. The first measure starts with a treble clef and a bass clef, with a '2' above the first note in the treble. The melody in the treble is marked 'mp legato'. Chords F, Bb, and C are indicated above the measures. The bass line has a '1 5' below the first measure, a '2 4' below the second, and a '1 3' below the third. The second system also has three measures with chords F, Bb, C, Dm, and C. The bass line has a '1 2' below the third measure. The third system has four measures with chords Bb, F, Gm, Csus4, and C. The bass line has a '1' below the third measure.

Verse:

The verse section begins with a treble clef and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is 'mp'. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The first measure has a '5' above the first note. The lyrics are: '1. I'd nev - er tell you one lie, I'd nev - er let you down. I'd nev - er leave, I'd be the Just take a hold of my hand, 2. Just take a look in my eyes, you'll see a love that's blind.' The chords F, Bb, and F are indicated above the measures. The piano accompaniment has a '1' below the third measure.

**B $\flat$**  **C** **B $\flat$**

one who'd al - ways be a - round.  
I'll take you to par - a - dise.

Ba - by, give me a  
Ain't a star that's too

chance. \_\_\_\_\_  
far. \_\_\_\_\_

**Am** **F** **B $\flat$**

I'd pull the sun down from the  
Your ev - 'ry wish will be a

sky to light your dark - est night.  
wish that I will make come true.

**F** **B $\flat$**  **C**

I would- n't let one drop of  
And if you want the moon I

rain fall down in - to your life.  
swear I'll bring it down for you.

Put your heart in my  
Let me in - to your

**B $\flat$**  **A** **B $\flat$**

hands. \_\_\_\_\_  
heart. \_\_\_\_\_

***mf*** Ba - by, be - lieve me I could  
Be- lieve me ba - by, got your

nev - er do you wrong and I would  
name carved on my soul, 'cause you're the

A Dm Eb

nev - er paint your world blue. —  
on - ly one that I'll give it to.

And if some - times it seems I  
Go let them say that I'm a

Bb/D Csus4 C Chorus:

must have lost my mind, I might be  
fool to act this way, 'cause if I'm

cra - zy, but I'm cra - zy for you.  
cra - zy, I'm just cra - zy 'bout you.  
*cresc.*

I'd lie for you and  
I'd lie for you and

F Bb C F Bb C

that's the truth.  
that's the truth.

Do an - y - thing you  
Move moun - tains if you

ask me to,  
want me to,

wo wo...  
wo wo...

Dm C Bb F/A

I'd ev - en sell my  
I'd walk a - cross the

soul for you,  
fire for you,

I'd do it  
I'd walk on the

all for you  
wire for you

if  
if

**Gm<sup>7</sup>**

1. **Csus<sup>4</sup>** **C**

you'd just be - lieve in me.

you'd just be - lieve in

*mp*

1

2. **Csus<sup>4</sup>** **C** **A<sup>b</sup>**

me. And you will ne - ver see a day I'll ev - er break your heart, - you'll see the

*mp* *mf*

**B<sup>b</sup>**

sky fall down be - fore it ev - er gets that far. I'll show you heav - en ev - 'ry sec - ond that you're

**C** **D**

in my arms. Ba - by, I'm cra - zy, but I'm cra - zy 'bout you.

*cresc.*

1

G C D

*f* I'd lie for you and that's the truth. that's the truth. Do an - y - thing you Move moun - tains if you

G C D Em D

ask me to, wo wo. I'd ev - en sell my soul for you, I'd do it  
want me to, wo wo. I'd walk a - cross the fire for you, I'd walk on the

C G/B 1. Am<sup>7</sup> D

all for you if if you'd just be - lieve in me. I'd lie for you and  
wire for you

2. Am<sup>7</sup> Dsus<sup>4</sup> D *rall.* G

*mp* you'd just be - lieve in me. I'd lie for you and that's the truth.

# KEY WEST INTERMEZZO

## (I SAW YOU FIRST)

Words and Music by  
JOHN MELLENCAMP  
and GEORGE GREEN  
Arranged by DAN COATES

Moderate rock ♩ = 116

The piano introduction is in 4/4 time, marked 'Moderate rock' with a tempo of 116 beats per minute. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note B-flat in the treble, followed by a half note A in the bass, and continues with a series of eighth and quarter notes. The dynamic is marked 'mf' (mezzo-forte). The piece ends with a double bar line.

The first vocal line is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat. The lyrics are: "1. In a hand - painted night, me and Gyp - sy Scot - ty are part - ners". The melody features a series of eighth and quarter notes, with a final half note on "ners". The bass line consists of a steady eighth-note pattern.

The second vocal line continues the melody in 4/4 time. The lyrics are: "at the Ho - tel Fla - min - go, wear - ing black - mar - ket". The melody features a series of eighth and quarter notes, with a final half note on "ket". The bass line consists of a steady eighth-note pattern.

The third vocal line continues the melody in 4/4 time. The lyrics are: "shoes. This loud Cu - ban band". The melody features a series of eighth and quarter notes, with a final half note on "band". The bass line consists of a steady eighth-note pattern.

Key West Intermezzo - 5 - 1

F C/F B $\flat$ /F F C/F B $\flat$ /F

is cru - ci - fy - ing John Len - non.

Gm<sup>7</sup> F C/F

No one wants to be lone - ly, no one wants to sing the blues.

F B $\flat$ /F F C/F F C/F B $\flat$ /F

2. She's perched like a par - rot 3.4. See additional lyrics on his tux - e - do shoul -

F C/F B $\flat$ /F F C/F B $\flat$ /F F C/F B $\flat$ /F

der. What's she doin' with him?

F C/F B $\flat$ /F F C/F B $\flat$ /F F C/F B $\flat$ /F

She could be danc - ing with me.

Gm $^7$  F C/F B $\flat$ /F

She stirs the ice in her glass with her el - e - gant fin - ger.

F C/F B $\flat$ /F Gm $^7$

I want to be what she's drink - ing. yeah, I just want to

F C/F F B $\flat$ /F

Chorus:

B $\flat$

be. I saw you

First system of musical notation (measures 1-3). Chords: F, Gm7, F. Lyrics: first. I'm the first one to - night.

Second system of musical notation (measures 4-6). Chords: Bb, F, Gm7. Lyrics: I saw you first, don't that give me the

Third system of musical notation (measures 7-9). Chords: F, Bb, F. Lyrics: right to move a - round in your heart?

Fourth system of musical notation (measures 10-12). Chords: Gm7, 1. C7sus4, F, C/F. Lyrics: Ev - 'ry - one was look - ing, but I saw you first.

The musical score is written for piano in F major, 4/4 time. It consists of four systems of staves. The first system shows the initial chords: F, B♭/F, F, C/F, F, and B♭/F. The second system includes a second ending marked '2. C7sus4' and the lyrics 'look - ing. but I saw you first.' with a triplet of eighth notes. The third system continues the chord progression: F, B♭/F, F, C/F, F, and B♭/F, with a mezzo-forte (mf) dynamic marking. The fourth system concludes with chords F, C/F, F, B♭/F, C/F, and F, featuring a decrescendo (dim.) and a mezzo-piano (mp) dynamic marking.

Chords: F, B♭/F, F, C/F, F, B♭/F

2. C7sus4

look - ing. but I saw you first.

mf

dim. mp

**Verse 3:**

On a moon spattered road in her parrot rebozo,  
Gypsy Scotty is driving his big, long, yellow car.  
She flies like a bird over his shoulder.  
She whispers in his ear, "Boy, you are my star."  
(To Chorus:)

**Verse 4:**

In the bone colored dawn, me and Gypsy Scotty are singin',  
The radio is playing, she left her shoes out in the back.  
He tells me a story about some girl he knows in Kentucky.  
He just made that story up, there ain't no girl like that.  
(To Chorus:)

# I'LL BE THERE FOR YOU

(Theme from "FRIENDS")

Words by  
DAVID CRANE, MARTA KAUFFMAN, ALLEE WILLIS,  
PHIL SOLEM and DANNY WILDE

Music by  
MICHAEL SKLOFF  
Arranged by DAN COATES

Fast rock ♩ = 176

G

1. So, no — one told you life — was gon - na be — this  
2. You're still — in bed at ten — and work be - gan — at

F

way.  
eight.

G

Your job's — a joke, you're broke, — your  
You've burned — your break - fast, so — far,

Bm

love life's D. O.  
ev - 'ry - thing is A.  
great.

F

1.3. It's like — you're  
2. Your moth - er

I'll Be There for You - 6 - 1

Am

G

al - ways stuck in sec - ond gear, and it  
warned you there'd be days like these. But she

F

C

Dsus<sup>4</sup>

has - n't been your day, your week, your  
did - n't tell you when the world has month, or ev - en your  
*cresc. poco a poco* brought you down to your

D

G

C

year. But } I'll be there for you  
knees, that }

D

G

when the rain starts to fall. I'll be

C D

there for you like I've been there be

G C D

fore. I'll be there for you 'cause you're

F To Coda 1.

there for me, too.

2. G

there for me, too.

C

Musical score for the song "No one could ever know me". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "moderato". The lyrics are: "No one could ever know me, no one could ever know me". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The vocal line is a simple melody that follows the lyrics.

Edn

er see me since you're the on - ly one who

Am

knows what it's like to be me. Some - one to face

C/G

A musical score for a song. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is divided into two measures. The first measure contains the lyrics "the day with," and the second measure contains the lyrics "make it through all the rest with,". The melody is written in the treble staff, and the bass line is written in the bass staff. The melody consists of eighth and quarter notes, while the bass line consists of half notes and whole notes. The lyrics are written below the treble staff.

some - one I'll al - ways laugh with. Ev - en at my worst, I'm best with

Chords: F, C/E, D, C/E, D

you.

Chords: Em, C, D

D.S. al Coda

Chords: G, C, D

Coda

I'll be there for you

Chords: G, C

D

when the rain starts to fall. I'll be

2 4 2 1

4 2

G

C

there for you like I've been there be

D

G

fore. I'll be there for you 'cause you're

C

D

3 1 4 2

F

G

there for me, too. rit. e dim. mf

# I'LL NEVER GET OVER YOU GETTING OVER ME

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderate ballad

*p* *legato*

*mp*

1 2 1 5 1 2 1 2

I hear you're

tak - ing the town - a - gain, hav - ing a good time with all your smile so the hurt - won't show; tell ev - 'ry bod - y that I was glad to

good time friends.. I don't think that you think - of me, you're on your see you go. But the tears just won't go a - way, lone - li - ness

own - now and I'm a - lone and free. found - me, looks like it's here to stay. I know that I should get on - I know that I ought to find -

Chord symbols: C, F/C, Bm7, E/B, Am

E7/G# 2 1 F 3 G 4 2

— with my life,— but a life lived with- out— you could nev - er be right.— } As long—  
 — some - one new.— All I find is my - self— al - ways think - ing of you.— }

1 5 1 5 5

F C/E Dm7 G F Dm7

— as the stars— shine down— from the heav - ens, long as the riv - ers run—

*mf*

5 2 1 5 2 1 5 2 1

G F C/E Dm7 G7

— to the sea,— I'll nev - er get o - ver you— get - ting o - ver

4 2 5 1 5 1

1 2 5 1 5 1

1. C 5 1 Bb/C 5 1 2. C 5 1 3

me. I try to me.

*mp*

1 2 1 1 2 1

B $\flat$ /C C7 F C/E

5 1 2 5 4 3 5 5

No mat-ter what I do, each night's a life-time to live through. I

*f*

Dm7 B $\flat$ maj7

4 5 4 2

can't go on— like— this; I need— your touch. You're the

*mf*

G G7 F C/E

2 5 1 4 2 3 2 1

on - ly one I've ev - er loved. And— as long as the stars— shine down—

1 3 5 5 2 1

Dm7 G F Dm7 G

3 1 2 4 2

— from the heav - ens, long as the riv - ers run— to the sea,— I'll

1 2

F C/E Dm7 G7 C

5 1 5 1 5 2

nev-er get o - ver you — get - ting o - ver me. I'll

1 5 1 1 2 1

F C/E Dm7 G7 F C/E G

1 2 3 4 1 2 5 1

nev-er get o - ver you — get - ting o - ver, I'll nev-er get o - ver you—

*mf*

1 5 1 5 1 5

F C/E Dm7 G7

3 3 2 5 1

— get - ting o - ver, I'll nev-er get o - ver you — get - ting o - ver

*mp*

5 1 5 1 5 1

C Fm/C C

5 1 1 2 4 5 1 3 2 3 1

me. rit. *p*

1 2 1 2 5 5

# KILLING ME SOFTLY (WITH HIS SONG)

Words by  
NORMAN GIMBLE

Music by  
CHARLES FOX  
Arranged by DAN COATES

Moderately slow

The musical score is written for piano in 4/4 time, marked 'Moderately slow'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major/D minor). The score includes various musical notations such as chords (Am7, Dm7, G7, C, D7, G, F, C, F, Bb, A), fingerings (1, 2, 3, 4), and dynamics (p). The lyrics are written below the vocal line.

**System 1:** Chords: Am7, Dm7, G7. Lyrics: "Strum - ming my pain \_\_\_ with his fin - gers, \_\_\_ sing - ing my life \_\_\_ with his words."

**System 2:** Chords: C, Am7, D7. Lyrics: "Kill - ing me soft - ly with his \_\_\_ song, kill - ing me soft -"

**System 3:** Chords: G, F, C. Lyrics: "ly with his \_\_\_ song. Tell - ing my whole \_\_\_ life with his \_\_\_"

**System 4:** Chords: F, Bb, A. Lyrics: "\_\_\_ words. Kill - ing me soft - ly \_\_\_ with his \_\_\_ song."

Verse:

Dm

G<sup>7</sup>Cmaj<sup>7</sup>*mp*

1. I heard he sang a good song,  
 2. I felt all flushed with fever,

I heard he had  
 em - bar - rased by

F

Dm

G<sup>7</sup>

a style.  
 the crowd.

And so I came to see him to  
 I felt he found my let - ters and

Am<sup>7</sup>

Dm

lis - ten for a while.  
 read each one out loud.

And there he was  
 I prayed that he

G<sup>7</sup>

C

E

this young boy,  
 would fin - ish,

*cresc.*

a stran - ger to my eyes,  
 but he just kept right on.

Chorus: Am<sup>7</sup>Dm<sup>7</sup>G<sup>7</sup>

Strum - ming my pain with his fin - gers,

sing - ing my life with his words.

The musical score is written for piano and voice. It consists of four systems of music. The first system has a C major chord, followed by an Am7 chord, and then a D7 chord. The second system has G, F, and C chords. The third system has F and Bb chords. The fourth system is divided into two parts: 1.2. A and 3. A, both marked *mp* (mezzo-piano). The piano part features a steady bass line with some harmonic movement. The vocal part has a melodic line with lyrics written below it. Fingerings and breath marks are indicated throughout the score.

**System 1:** C, Am7, D7. Lyrics: Kill - ing me soft - ly with his song. kill - ing me soft -

**System 2:** G, F, C. Lyrics: ly with his song. Tell - ing my whole life with his

**System 3:** F, Bb. Lyrics: words. Kill - ing me soft - ly with his

**System 4:** 1.2. A, 3. A. Lyrics: song. *mp*

*Verse 3:*  
 He sang as if he knew me,  
 In all my dark despair.  
 And then he looked right through me  
 As if I wasn't there.  
 But he was there, this stranger  
 Singing clear and strong. (To Chorus:)

# THE KEEPER OF THE STARS

Words and Music by  
KAREN STALEY, DANNY MAYO and DICKEY LEE  
*Arranged by DAN COATES*

**Slowly** ♩ = 78

*p*

*mp*

*B*

*Gm* *C<sup>7</sup>sus<sup>4</sup>* *C* *F*

It was no  
Soft moon - light

ac - ci - dent,  
on your face,

me find - ing  
oh, how you

you.  
shine!

Some - one had a  
It takes my

hand  
breath

in it  
a - way

long be - fore we ev - er  
just to look in - to your

knew.  
eyes.

Now, I just  
I know I

C/E

Dm

B $\flat$ 

can't be - lieve —  
don't de - serve —

you're in my  
a trea - sure like

life,  
you.

F

Gm

Heav - en's smil - in'  
There — real - ly

down — on me  
are — no words

as I look at you to -  
to show my grat - i -

C $\sharp$  sus $\sharp$ 

C

F/A

B $\flat$ 

night.  
tude.

I tip my

hat

*mf*

C

Am

B $\flat$ 

to the keep - er of the stars.

He sure knew what he was

Gm C7 F

do - in' \_\_\_\_\_ when he joined these two hearts.

Bb C

I hold ev - ry - thing \_\_\_\_\_ when I hold you in my

Am Bb F/A Gm

arms. I've got all I'll ev - er need \_\_\_\_\_

1. C7 Bb F C7

thanks to the keep-er of the stars. \_\_\_\_\_

2.  
C<sup>7</sup>

thanks to the keep - er of

F

the stars.

C/E

It was no

ac - ci - dent.

Dm

me find - ing

B<sup>b</sup>

you.

F

Some - one had a

hand

in it

Gm

C<sup>7</sup>

F

B<sup>b</sup>/CC<sup>7</sup>

F

long be - fore we ev - er

knew.

*dim. e rit.**p*

# LANE'S THEME

Composed by  
BILL CONTI

Arranged by DAN COATES

Slowly, with expression ♩ = 60

*p* *legato*

*(with pedal)*

*mp* *(simile)*

Chords: G, Am/G, G, Am/G, Am, G/B, C, Am/D, Em, C, D, Em, C, D

Em C Am

1. B<sup>7</sup> Em 2. D

G C G/B D G C G/B

Am G D/F# C G/B Am D

C G/B Am D<sup>7</sup> G

*molto rit. e dim.* *a tempo mp*

Lane's Theme - 3 - 2

Detailed description: This is a piano score for a piece titled 'Lane's Theme - 3 - 2'. The music is written for piano and bass. The key signature has one sharp (F#), indicating G major. The score is divided into several systems. The first system has a treble staff with a melodic line and a bass staff with a supporting line. Chords Em, C, and Am are indicated above the treble staff. The second system features a first ending marked '1. B7' and a second ending marked '2. D'. The third system includes chords G, C, G/B, D, G, C, and G/B. The fourth system has chords Am, G, D/F#, C, G/B, Am, and D. The fifth system includes chords C, G/B, Am, D7, and G. The piece concludes with a 'molto rit. e dim.' (very slow and decrescendo) section followed by an 'a tempo mp' (return to tempo, mezzo-piano) section. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4).

C D G  
 C Am D<sup>7</sup>sus<sup>4</sup>  
 G Am/G G  
 Am/G G Am G/B  
 C D C/E G/D D<sup>7</sup> C G/B Am<sup>7</sup> G  
 rit. *p* rubato *pp*  
 Lane's Theme - 3 - 3

Words and Music by  
MADONNA CICCONE and PAT LEONARD  
*Arranged by DAN COATES*

Dm

C/D

**Gm/D**

Dm

**mpo**

Life is a mys - ter - y, + ev - 'ry - one must

15

C/D

**Gm/D    Dm**

**C7/E**

**F**

**Bb**

stand	a	-	lone.	—	I	hear	you	call	my	name	and	it
-------	---	---	-------	---	---	------	-----	------	----	------	-----	----

**1**  
**K**

1  
2

F/C

C

Dm

feels like

**home.**

1



1

## Moderate Dance beat

F

C

When you call my name — it's like a lit - tle prayer. —

*mf*

Bb

F/A

F/D Gm/D F

— I'm down on my knees, — I wan - na take you there. In the mid-night hour. —

C

Bb

F/A

F/D Gm/D

— I can feel — your power — just like a prayer, — You know I'll take you

Bb

F

C

Dm

there. I hear your voice, —  
there. Like a child —

it's like an an -  
you whis - per soft -

*mp*

B $\flat$  F

gel ly sigh - ing. to me. I have no choice, You're in con - trol. I hear your Just like a

C B $\flat$  F

voice, child, feels like fly - ing. now I'm danc - ing. I close my eyes, It's like a dream,

C Dm B $\flat$

Oh God, I think I'm fall - ing no end and no be - gin - ning. out of the You're here with

F C F

sky, I close my eyes. me, it's like a dream. Heav - en help me. Let the choir sing. When you call my name.

C Bb F/A F/D Gm/D

— it's like a lit - tle prayer. — I'm down on my knees, — I wan-na take you

F C Bb F/A

there. In the mid-night hour — I can feel — your power — just like a prayer. —

1. 2.

F/D Gm/D F/D Gm/D F

— You know I'll take you — You know I'll take you there. When you call my name there. In the mid-night hour. *f*

C Bb F/A F/D Gm/D

— it's like a lit - tle prayer. — I'm down on my knees, — I wan-na take you — I can feel your power — just like a prayer. — You know I'll take you

there.

*mp* *cresc.*

Dm C/D Dm C/D

Life is a mys - ter - y. — Ev - 'ry-one must stand a - lone. —

*mf*

Dm C/D Dm C/D

I hear you call my name — and it

*cresc.*

Dm C7/E F Bb

feels like home. Just like a prayer your voice can take me there.

*mp*

F/C C Dm C/D

**Dm** **C/D** **Dm**

*mf* Just like a muse to me, *f* you are a mys-ter-y. Just like a dream,

**C/E** **Bb** **F/A** **Bb** **C** **F/C** **C**

you are not what you seem. Just like a prayer, no choice, your voice can take me

**F** **C** **Bb**

*f* (there.) Just like a prayer, I'll take you there. It's like a dream to

1. **F/A** **C** 2. **F/A** **C** **Dm**

me. me. *sfz*

# THE LIVING YEARS

By  
MIKE RUTHERFORD and B.A. ROBERTSON  
Arranged by DAN COATES

Moderately (♩ = 100)

♩ G

*mf*

1. Ev - ery gen - er - a - tion  
crum - pled bits of pa - per

filled

blames the one be - fore,  
with im - per - fect thought;

and

G

all of their frus - tra - tions  
stilt - ed con - ver - sa - tions,

come  
I'm a -

Cmaj7

beat - ing on your door.  
fraid that's all we've got.

I  
You

The Living Years - 4 - 1

F6

know that I'm a pris-'ner to all my fath-er held so dear, I  
say you just don't see it, he says it's per-fect sense, you

Am

know that I'm a hos-tage to all his hopes and fears. I just  
just can't get a-gree-ment in this pres-ent tense. We all

C/D

D7

wish I could have told him in the liv-ing  
talk a dif-'rent lan-guage, talk-ing in de-'

G

1.

2.3.

Chorus

years. fense. 2. Oh, Say it

Chords: G, C, Am7, D7

Lyrics:

loud, *f* say it clear,

you can lis - ten — as well as — you

hear. It's too late

when we die to ad -

mit we — don't see eye — to eye.

1.2. *D.S.  $\text{X}$  for lyrics 3 & Chorus and lyrics 4 & Chorus (no repeat)* 3.

3. So we Say it

4. *Am7* *mf*

*C/D* *D7* *G*

*rit.* *mp*

### Additional Lyrics

3. So we open up a quarrel  
Between the present and the past.  
We only sacrifice the future,  
It's the bitterness that lasts.  
So don't yield to the fortunes  
You sometimes see as fate.  
It may have a new perspective  
On a different day.  
And if you don't give up, and don't give in  
You may just be O.K.

*Chorus:*

4. I wasn't there that morning  
When my father passed away.  
I didn't get to tell him  
All the things I had to say.  
I think I caught his spirit  
Later that same year.  
I'm sure I heard his echo  
In my baby's new born tears.  
I just wish I could have told him  
In the living years.

*Chorus:*

# LOVE IS

Words and Music by  
JOHN KELLER, TONIO K.  
and MICHAEL CARUSO  
Arranged by DAN COATES

**Slowly**

*p legato*

*Pedal throughout*

Am

1 5

*mp*

They say it's a riv - er

Ab+

that cir - cles the earth,

C/G

5

a beam of light shin - ing to the

D7/F#

3

edge of the un - i - verse.

Love Is - 6 - 1

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F 3 4 G F

It con - quers all. It chang - es ev -

G Am 1 5

'ry - thing. — 1. They say it's a bless - ing,  
(See additional lyrics)

Ab+ C/G 4

they say it's a gift. They say it's a mir - a - cle, and I be -

D/F# F 3 4 G

lieve that it is. It con - quers all.

F G

But it's — a mys — ter — y.

C/E 4 F 2 G C/E 4 F 2

*mf* 1.3. Love breaks — your heart. — Love takes — no less —

G 2 4 2 3 1 C/E 4 F G 2

— than ev — 'ry-thing. — Love makes — it hard, — and it

1. Bb 4/2 To Coda Dm/G 5 1 3 1 G7

fades a — way — so eas — i — ly. —

2.  
Dm/G G7 Am7 Fmaj7

beau - ty that re - mains. *f* Look — at this place, it was

G/B F/C C/E

par - a - dise — but now it's dy - ing.

Dm7 C/E F Dm7 C/E

I'll pray — for love. I'll take — my

G

chan - ces that it's not too — late. *D.S. al Coda*

## Coda

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as chords, fingerings, and dynamics.

**System 1:** The piano part starts with a G7sus chord and a 4/1 fingering. The vocal part has the lyrics "cas - i - ly." followed by a rest. The piano part then has a G7 chord and a 3/5 fingering. The vocal part has the lyrics "Love breaks" followed by a rest. The piano part then has a C/E chord and a 5/5 fingering. The vocal part has the lyrics "the chains." followed by a rest. The piano part then has an F chord and a 4/2 fingering. The vocal part has the lyrics "Love breaks" followed by a rest. The piano part then has a G7 chord and a 5/5 fingering. The vocal part has the lyrics "the chains." followed by a rest.

**System 2:** The piano part starts with a G chord and a 1/2 fingering. The vocal part has the lyrics "Love aches" followed by a rest. The piano part then has a C/E chord and a 4/2 fingering. The vocal part has the lyrics "for ev" followed by a rest. The piano part then has an F chord and a 2/2 fingering. The vocal part has the lyrics "ry - one" followed by a rest. The piano part then has a G chord and a 2/2 fingering. The vocal part has the lyrics "of us." followed by a rest. The piano part then has a G chord and a 2/2 fingering. The vocal part has the lyrics "of us." followed by a rest.

**System 3:** The piano part starts with a C/E chord and a 4/2 fingering. The vocal part has the lyrics "Love takes" followed by a rest. The piano part then has an F chord and a 2/2 fingering. The vocal part has the lyrics "the tears" followed by a rest. The piano part then has a G chord and a 1/2 fingering. The vocal part has the lyrics "and the pain" followed by a rest. The piano part then has a G chord and a 1/2 fingering. The vocal part has the lyrics "and it" followed by a rest. The piano part then has a G chord and a 1/2 fingering. The vocal part has the lyrics "and it" followed by a rest.

**System 4:** The piano part starts with a Bb chord and a 5/5 fingering. The vocal part has the lyrics "turns" followed by a rest. The piano part then has a Bb chord and a 5/5 fingering. The vocal part has the lyrics "it in" followed by a rest. The piano part then has a Bb chord and a 5/5 fingering. The vocal part has the lyrics "to the" followed by a rest. The piano part then has a Bb chord and a 5/5 fingering. The vocal part has the lyrics "beau - ty" followed by a rest. The piano part then has a Bb chord and a 5/5 fingering. The vocal part has the lyrics "that re - mains." followed by a rest. The piano part then has a Bb chord and a 5/5 fingering. The vocal part has the lyrics "that re - mains." followed by a rest.

Piano score for the song "Love Is". The score is written for piano (mp) and features a mix of chords and melodic lines. The first system includes chords C/E, F, Gsus, G, C/E, and F. The second system includes Gsus, G, C/E, F, Gsus, and G. The third system includes Bb, Dm/G, and Am7. The score includes fingerings (e.g., 4, 2, 5, 3, 4, 2, 3, 1, 5, 2, 1, 5) and dynamics (mp, p, rit.).

*Additional Lyrics:*

2. In this world we've created,  
 In this place that we live,  
 In the blink of an eye, babe,  
 The darkness slips in.  
 Love lights the world,  
 Unites the lovers for eternity.

Love breaks the chains.  
 Love aches for every one of us.  
 Love takes the tears and the pain  
 And it turns it into  
 The beauty that remains.

# LOVE IS A WONDERFUL THING

Words and Music by  
MICHAEL BOLTON  
and ANDY GOLDMARK  
Arranged by DAN COATES

Moderate Rhythm and Blues (♩ = 124)

F C F C F C F C

F/C C F/C C F/C C F/C C

C

Birds fly, they don't think twice, they simp - ly spread their wings.  
The on - ly thing a riv - er knows is run - nin' to the sea.

F

The sun shines, it don't ask why.  
And ev'-ry spring when a flow - er grows.

Love Is a Wonderful Thing - 6 - 1

C F/C C

or what the whole thing means.  
it hap-pens nat - 'ral - ly.

The same ap - plies to  
The same mag - ic when you're

F/C C F/C C F

you and I,  
in my arms,

we nev - er ques - tion that.  
no log - ic can de - fine.

Am

So good, it's un - der - stood.  
Don't know why, just feel so right.

C/G F/G G C

Ain't no con - jec - ture, just a mat - ter of fact.  
I on - ly know it hap - pens ev - er - y time. } Love.

Am G

— is a won - der - ful thing, — makes you smile\_ through the

C/E F C Am

pour - ing rain.\_ Love\_ is a won - der - ful thing, —

Dm7 F/G G C

I'll say it a - gain\_ and a - gain.\_ Turn your world in - to

Am D/F# F C/G

one sweet dream,\_ take your heart\_ and\_ make it sing.\_ Love, —

*To Coda*

**1.** C F/C C F/C C

love is a won-der-ful thing. *mf*

**2.** F/C C F/C C C F/C C F/C C

thing.

**Em7** **Am7**

Oh, when the cold wind blows, I know you're gon - na

*mf*

**Dm7** **C/E**

be there to warm me. Oh, that's what keeps me go - in', and

The musical score is written for piano and voice. It features a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into four systems. The first system contains the first two measures of the first line, with lyrics 'love is a won-der-ful thing.' and a mezzo-forte (mf) dynamic. The second system contains the next two measures, with lyrics 'thing.' and a repeat sign. The third system contains the next two measures, with lyrics 'Oh, when the cold wind blows, I know you're gon - na'. The fourth system contains the final two measures, with lyrics 'be there to warm me. Oh, that's what keeps me go - in', and'. The score includes various musical notations such as chords (Dm, F/G, C, F/C, Em7, Am7, Dm7, C/E), fingerings (1, 2, 3, 4, 5), and articulation marks (accents, slurs). The lyrics are written below the piano part, with some words hyphenated across measures.

**Fmaj7** **F/G**

our sweet love will keep on grow-in', just keeps grow-in'.

**C F/C C F/C C F/C C D.S. al Coda**

**Coda** **C/E** **F**

*mf* Love, love is a won-der-ful...

**C/G Am7 Dm7 Dm7/G** *Play 3 times* **C**

Love, love, love, love is a won-der-ful... Love is a won-der-ful,

**F/C C C Dm/G C**

won-der-ful thing... Love is a won-der-ful thing.

# MENTAL PICTURE

Words and Music by  
JON SECADA and  
MIGUEL A. MOREJON  
Arranged by DAN COATES

Moderately slow ♩ = 84

**System 1:** Chords: G (5), A, Bm, Em<sup>7</sup>, A/B. Dynamics: *mp*. Fingering: 5, 4, 2, 5.

**System 2:** Chords: G, A, Gmaj<sup>7</sup>, A, Bm. Dynamics: *mf*. Lyrics: 1. I've been a - void - ing things I'm miss - ing. Then you

**System 3:** Chords: Em<sup>7</sup>, A/B, Gmaj<sup>7</sup>, A, G, A. Lyrics: came in - to my life a brand new flow - er. — Ba - by, —

**System 4:** Chords: Bm, Em<sup>7</sup>, A/B, Gmaj<sup>7</sup>, A. Lyrics: a re - mind - er of what hap - pi - ness is like — on the

Gmaj<sup>7</sup> A G A G A  
 oth - er side. (Why can't I feel? \_ ) Say - ing my blind side.

G Chorus: D  
 And if a men - tal pic - ture's all I  
 got to go on, for a while or more, girl, you  
 know I'll al - ways think of you, think of you. And if a  
 men - tal pic - ture's all I got to go

Bm<sup>7</sup> C  
 2 1 2 4 3  
 2 1 2 4 3 1

G A  
 4 2 3 1

D Bm<sup>7</sup>  
 4 2 3 1

on, I know you're a pic - ture to re - mem

ber. And if a

*Coda*

And if a ... (To Chorus:)

**Verse 2:**  
 Time was of the essence,  
 And as usual the day turns into minutes.  
 Sharing love and tenderness,  
 That's the nerve you struck in me that sent a signal.  
 To the other side,  
 (Girl, I don't know)  
 Saying my blind side.  
 And if a ... (To Chorus:)

# LOVE WILL KEEP US ALIVE

Words and Music by  
JIM CAPALDI, PETER VALE  
and PAUL CARRACK  
Arranged by DAN COATES

Moderately slow ♩ = 88

The musical score is written for piano in G major, 4/4 time. It consists of four systems of staves. The first system features a treble staff with eighth-note runs and a bass staff with sustained chords, marked with a *mf* dynamic. The second system continues the piano accompaniment. The third system includes vocal entries, marked *diminuendo* and then *mp*, with lyrics: "1, 4, I was stand - ing, / wor - ry, / found you, —". The fourth system continues the piano accompaniment and includes the lyrics: "all a - lone — a - gainst the / some - times you've — just got to / there's no more — emp - ti - / world out - side. / let it ride. / ness in - side. / You were / The world is / When we're". Chord symbols (G, Em7, C, Dsus4, D, G) are placed above the treble staff, and fingerings (1, 2, 3, 1, 4) are indicated for the right hand.

C 5 2

search - ing  
chang - ing  
hun - gry.

for a place to  
right be - fore your  
love will keep us a -

Dsus<sup>4</sup>

hide. \_\_\_\_\_  
eyes. \_\_\_\_\_  
live. \_\_\_\_\_

D 2 G 2

Lost and lone - ly, \_\_\_\_\_  
Now I've found you, \_\_\_\_\_  
(Instrumental solo...)

now you've giv - en me the  
there's no more \_\_\_\_\_ emp - ti -

Em C

will to sur - vive. \_\_\_\_\_  
ness \_\_\_\_\_ in - side. \_\_\_\_\_

When we're \_\_\_\_\_  
When we're \_\_\_\_\_

hun - gry. \_\_\_\_\_  
hun - gry. \_\_\_\_\_

*mf*

D<sup>7</sup>sus<sup>4</sup> D To Coda 1. G 1

love will keep us a - live. \_\_\_\_\_  
love will keep us a - live. \_\_\_\_\_

2.) Don't you \_\_\_\_\_  
*mp*

2.3. **G** **C**

...end solo) } *cresc.* *f*

I would die for you,

**Em**

climb the high - est moun - tain.

**Am7** **D** **D/C**

Ba - by, there's noth - ing I would - n't do. *decresc.*

**D/B** **D/A** **D.S.** **2.** **D** **D/C** **D/B** **D.S. al Coda** **D/A**

3.) Now, I've do. *decresc.* 4.) I was

♠ Coda

G Em<sup>7</sup> 1 C

When we're hun - gry. —

*mp*

D<sup>7</sup>sus<sup>4</sup> D G 1 Em<sup>7</sup> 1

love will keep us a - live. —

When we're

C D<sup>7</sup>sus<sup>4</sup> D G 1

hun - gry. —

love will keep us a - live. —

*mp*

*rit.* *p*

# MACARENA

Words and Music by  
ANTONIO ROMERO  
and RAFAEL RUIZ  
Arranged by DAN COATES

Dance beat ♩ = 88

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked *mf* (mezzo-forte), with a tempo of 88 beats per minute. The introduction consists of four measures. The first system of the song features a vocal line starting on a G note, with lyrics: "Da - le\_a tu cuer - po\_a - le - grí - a Ma - ca - re - na que tu cuer - po\_es pa' dar - le\_a - le -". The second system continues the vocal line with lyrics: "grí - a\_y co - sa bue - na, Da - le\_a tu cuer - po\_a - le - grí - a Ma - ca - re - na,". The third system concludes the vocal line with lyrics: "eh, Ma - ca - re - na. Da - le\_a tu cuer - po\_a - le -". The piano accompaniment provides a steady rhythmic foundation throughout, with various chord changes indicated by letters G, A, B, and C.

Macarena • 4 • 1

grí - a Ma - ca - re - na que tu cuer - po es pa' dar - le a le - grí - a y co - sa - bus - na.

Da - le a tu cuer - po a le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na. Ma - ca -

*G*  
*mp* re - na tie - na un no - vio que se lla - ma, que se lla - ma de a - pe - lil - do Vi - to -

ri - no. Y en la ju - ra de ban - de - ra del mu - cha - cho

se la dió con dos a - mi - gos, Ma - ca - re - na tie - ne un no - vio que se

*mf*

lla - ma, que se lla - ma de a - pe - lli - do Vi - to - ri - no y en la

ju - ra de ban - de - ra del mu - cha - cho se la dió con dos a -

1. *G* mi - gos. 2. *G* mi - gos. Ma - ca - re - na, Ma - ca - re - na, Ma - ca -

re - na, que te gus - tan los ve - ra - nos de Mar - be - lla. Ma - ca -

re - na, Ma - ca - re - na, Ma - ca - re - na, que te gus - ta la mo - vi - da gue - ri -

lle - ra. Da - le\_a tu cuer - po\_a - le - grí - a Ma - ca - re - na que tu

cuer - po\_es pa' dar - le\_a - le - grí - a\_y co - sa buc - na. Da - le\_a tu cuer - po\_a - le -

grí - a Ma - ca - re - na, eh, Ma - ca - re - na. *(Repeat twice)*

Da - le\_a tu cuer - po\_a - le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na! *6/8*

# MORE THAN WORDS

Lyrics and Music by  
BETTENCOURT, CHERONE  
Arranged by DAN COATES

Moderate rock ballad ♩ = 92

The piano introduction is in G major, 4/4 time, and moderate tempo. It consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The piece is marked *mp* (mezzo-piano).

The first vocal line is in G major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Say - in' 'I love you' is not the words I". The piece is marked *mp*. Chords indicated above the staff are G, C, and Am<sup>7</sup>.

The second vocal line is in G major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "want to hear from you. It's not that I want you". Chords indicated above the staff are C, D<sup>7</sup>, G, and C.

The third vocal line is in G major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "not to say, but if you only knew how". Chords indicated above the staff are Am<sup>7</sup>, C, D<sup>7</sup>, and Em.

More Than Words - 5 - 1

Am D7 G Bm/F#

cas - sy it would be — to show — me how — you feel,...

The first system of music is in G major, 4/4 time. It consists of two measures. The first measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note, all beamed together. The bass clef has a G2 half note. The second measure has a treble clef with a D5 quarter note, a C5 quarter note, a B4 quarter note, and an A4 quarter note, all beamed together. The bass clef has a D2 half note. Chords are indicated above the staff: Am for the first measure and D7, G, and Bm/F# for the second measure.

Em Am D7

— more than words — is all you have — to

*mf*

The second system of music is in G major, 4/4 time. It consists of two measures. The first measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note, all beamed together. The bass clef has a G2 half note. The second measure has a treble clef with a D5 quarter note, a C5 quarter note, a B4 quarter note, and an A4 quarter note, all beamed together. The bass clef has a D2 half note. Chords are indicated above the staff: Em for the first measure and Am and D7 for the second measure. The dynamic marking *mf* is placed below the staff.

G7 C Cm

do to make — it — real. Then you would - n't have — to say —

The third system of music is in G major, 4/4 time. It consists of two measures. The first measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note, all beamed together. The bass clef has a G2 half note. The second measure has a treble clef with a D5 quarter note, a C5 quarter note, a B4 quarter note, and an A4 quarter note, all beamed together. The bass clef has a D2 half note. Chords are indicated above the staff: G7 for the first measure and C and Cm for the second measure.

G Em7 Am

— that you love — me. 'cause I'd al -

The fourth system of music is in G major, 4/4 time. It consists of two measures. The first measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note, all beamed together. The bass clef has a G2 half note. The second measure has a treble clef with a D5 quarter note, a C5 quarter note, a B4 quarter note, and an A4 quarter note, all beamed together. The bass clef has a D2 half note. Chords are indicated above the staff: G for the first measure and Em7 and Am for the second measure.

First system of the musical score. The key signature has one sharp (F#). The system consists of three measures. The first measure has a D major chord and the lyrics 'read - y'. The second measure has a G major chord, a piano (*p*) dynamic marking, and the lyrics 'know. What'. The third measure has a G/B chord and the lyrics 'would you'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of the musical score. It consists of three measures. The first measure has a D major chord and the lyrics 'do if my heart'. The second measure has an E minor (Em) chord and the lyrics 'was torn in two?'. The third measure has a C major chord and the lyrics 'More than words'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

Third system of the musical score. It consists of three measures. The first measure has an A minor (Am) chord and the lyrics 'to show you feel'. The second measure has a D7 chord and the lyrics 'that your love for me is real.'. The third measure has a D7 chord and the lyrics 'is real.'. The piano accompaniment features a steady eighth-note bass line and chordal accompaniment.

Fourth system of the musical score. It consists of three measures. The first measure has a G major chord, a mezzo-forte (*mf*) dynamic marking, and the lyrics 'What'. The second measure has a G/B chord and the lyrics 'would you'. The third measure has a D major chord and the lyrics 'say if I took'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

Em C

— those words — a - way? — Then you could — n't make — things new —

*cresc.*

Am D<sup>7</sup> G

— just by say - in' "I — love you." —

*f*

C G/B Am<sup>7</sup> G/B C D<sup>7</sup>

*mf* More than

1. G C G/B Am<sup>7</sup> D<sup>7</sup>

words.

Em C

— those words — a — way? — Then you could — n't make — things new —

*cresc.*

Am a D7 G

— just by say — in' "I — love you," —

*f*

C G/B Am7 G/B C D7

*mf* More than

I. G C G/B Am7 D7

words.

# THE MOST BEAUTIFUL GIRL IN THE WORLD

Composed by



Arranged by DAN COATES

Moderately

Musical score for "The Most Beautiful Girl in the World" by Dan Coates. The score is written for piano and voice, featuring a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "Moderately". The score is divided into four systems, each with a treble and bass staff. The lyrics are: "Could you be the Most Beautiful Girl in the World? It's plain to see, you're the reason that God made a girl. When the day..."

Chords and fingerings are indicated throughout the score. Fingerings are shown as numbers 1-5 above or below notes. Chords are written above the staff. Dynamics include *mf* (mezzo-forte) and *f* (forte).

The Most Beautiful Girl in the World - 3 - 1

F C/F B♭maj7 Dm C/D  
 turns in - to the last day of all time,  
 get through days when I can't get through hours.

B♭maj7 C/B♭ F B♭maj7  
 I can say I hope you are in these arms of mine.  
 I can try, but when I do I see you and I'm de-voured.

F C/F B♭maj7 C/B♭ F C/F  
 And when the night falls be-fore—  
 Who'd al-low a face—

B♭maj7 Dm C/D B♭maj7 C/B♭  
 that day I will cry, I'll cry tears of joy,  
 to be as soft as a flower? I can bow—

F C/F B♭maj7 F C/F

'cause af-ter you, all one can— do is die.—  
and feel proud in the face— of this power.

Dm C B♭ Am7 Gm/C F C/F

Could you be *mf* the Most Beau-

B♭maj7 F C/F B♭maj7 C

ti-ful Girl— in the World? It's plain to

F C/F B♭maj7 F C/F

see, you're the rea- son that God— made a girl.

Dm C B♭ Am7 Gm/C 1. 2. F

*f* How can I— *mp*

# NOW AND FOREVER

Music and Lyrics by  
RICHARD MARX  
Arranged by DAN COATES

Slowly ♩ = 80

*p Legato*

*mp*

1. When - ev - er I'm wear - y from the  
2. Some - times I just hold you, from the  
3. (Instrumental)

bat - tles that rage in my head,  
too caught up in me to see

you make sense of  
I'm hold - ing a

mad - ness when my  
for - tune that

san - i - ty hangs by a  
heav - en has giv - en to

thread.  
me.

Now and Forever - 3 - 1

C B7 Em Em/D

*mf*

I lose my way, but still you seem to un - der -  
 I'll try to show you each and ev - 'ry way - I  
 Un - til the day the o - cean does - n't touch the

A7/C# Am7 G/D D7 To Coda

stand. \_\_\_\_ Now and for - ev - er, \_\_\_\_ I will be \_\_\_\_ your  
 can, \_\_\_\_ now and for - ev - er, \_\_\_\_ I will be \_\_\_\_ your  
 sand, \_\_\_\_ now and for - ev - er, \_\_\_\_ I will be \_\_\_\_ your

1. G C/G 2. G C/G

man.

B7 Em C G D

*mf*

Now I can rest my wor - ries and al - ways be sure

Em C G D Em C

1 3 2 5

that I won't be a - lone an - y - more. If I'd on - ly known

G D Am7 Cm6 *D.S. al Coda*

3 1

— you were there — all the time, all the time.

1 2 2 3

*Coda* G C/G Am7

3

man. Now and for - ev - er,

*mp*

3

C/D D C 4 2

2 5

I will be your man.

3

Cm 5 3 G C/G D/G G

4 3 1

*p rit. poco a poco* *pp*

1 4

# ONE MOMENT IN TIME

Words and Music by  
ALBERT HAMMOND and JOHN BETTIS  
Arranged by DAN COATES

Slowly, with expression

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'p' (piano). The introduction consists of four measures of arpeggiated chords. The first measure has a '1' below the bass line. The second measure has a '5' above the treble line and a '2' below the bass line. The third measure has an '8' below the bass line. The fourth measure has a '4' above the treble line and a '1' below the bass line. The tempo and expression marking 'Slowly, with expression' is placed above the first measure of the introduction.

The vocal entry begins in the fifth measure, marked 'mp' (mezzo-piano). The lyrics are: 'Each day I live heart I want to be a day to taste the'. The music is in 4/4 time. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, ties, and fingerings. The lyrics are: 'Each day I live heart I want to be a day to taste the'. The score includes various musical notations such as slurs, ties, and fingerings.

The score continues with the lyrics: 'give sweet, the best of me. I'm on - ly one fall, but not a - yet through it'. The music is in 4/4 time. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, ties, and fingerings.

The score concludes with the lyrics: 'lone. all My fin - est this much re - day is yet un - known. I broke my'. The music is in 4/4 time. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, ties, and fingerings.

One Moment in Time - 5 - 1

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2.3.  
G F/G G7 C Am

mains. I want one mo-ment in time when I'm

*mf*

Dm G F G

more than I thought I could be, when all of my dreams are a

C Am Dm7 G F/G G

heart - beat a - way — and the an-swers are all up to me. Give me

C Am Dm7

one mo - ment in time when I'm rac - ing with des - ti -

The musical score is written for piano and voice. It consists of four systems of music. Each system has a treble and bass staff. The melody is primarily in the treble staff, with chords and accompaniment in the bass staff. The lyrics are written below the treble staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*. The lyrics are: 'mains. I want one mo-ment in time when I'm more than I thought I could be, when all of my dreams are a heart - beat a - way — and the an-swers are all up to me. Give me one mo - ment in time when I'm rac - ing with des - ti -'.

ny; then in that one mo-ment of time, I will

feel, I will feel e - ter - ni - ty.

I've lived to feel e - ter - ni - ty.

You're a win - ner for a life-time

if you seize that one mo - ment in time, make it

shine. Give me one moment in time when I'm  
*f* *meno mosso*  
 more than I thought I could be, when all of my dreams are a  
 heart-beat a-way and the answers are all up to me. Give me  
 one moment in time when I'm rac-ing with des-ti-

ny; then in that one mo-ment in time, I will

be, I will be, I will be free.

*rit.* *ffa tempo*

I will be free!

### Extra Lyrics

I've lived to be  
 The very best.  
 I want it all,  
 No time for less.  
 I've laid the plans,  
 Now lay the chance  
 Here in my hands.

From the TriStar Pictures Feature Film "ONLY YOU"

## ONCE IN A LIFETIME

Words and Music by  
WALTER AFANASIEFF, MICHAEL BOLTON  
and DIANE WARREN  
Arranged by DAN COATES

Slowly  $\text{♩} = 50$ 

F

Gm<sup>7</sup>

C

B<sup>b</sup>/D*mp*

Some peo-ple fill their lives with emp - ty nights and days that slip a -  
Some peo-ple live their lives in com - pro - mise and hide their dreams a -

Dm

Gm<sup>7</sup>

C

A/C

way. Some search till the end of time, but nev - er find the o - pen arms of  
way. Some nev - er take the chance with - in their hands to claim the prize they

Dm

F/C

Bm<sup>7</sup>(♯5)

fate. One mo - ment comes a - long, and some-one hands your  
make, When faith is all you need to hold the hand of

$B\flat$   $B\flat m$   $Csus^4$   $C^7$

1 4 1 3 2 5 1

dreams to you, and all at once your dreams come true. } Once in a  
 des - ti - ny, and find the love that's meant to be.

$F$   $Dm$   $B\flat/D$   $C^7/E$   $F$

life - time, you find the one you real - ly love, for

$Dm$   $F/C$   $Gm^7$   $C$

3 5 1 4 3 1

now and for - ev - er, one love that nev - er ends. Once in a

$F$   $Dm$   $B\flat/D$   $C^7/E$   $A^7/C\sharp$   $Dm$

life - time, when ev - 'ry star that lights the sky will

To Coda ♪

F/A B♭ Gm7 C7  
 3 1 5 3 3 3 3 3 3 3 3 3  
 shine with one rea - son, lead - ing your heart to the one love you find, just once in a

1. F Dm B♭ C7sus4 C7  
 1 2 1 2 3 2  
 life - time. ———

*mp*

2. F D E/D  
 1  
 life - time. ——— If you be - lieve in the pow - er of

A♭/C G♭/B♭ A♭/C D A♭/C  
 1 2 1 3  
 love, ——— then you be - lieve that dreams come true. Mag - ic will fill your heart when that

B<sup>b</sup>m<sup>7</sup>B<sup>b</sup>7


F

B<sup>b</sup>maj<sup>7</sup>

mo - ment comes a - long just once in your life.

F/C A/C<sup>#</sup> Dm

F/A

B<sup>b</sup>C<sup>7</sup>sus<sup>4</sup>D.S.  al Coda

Once in a

Coda

F

Dm

B<sup>b</sup>C<sup>7</sup>

life - time. —

Just once in a

F

Dm

B<sup>b</sup>B<sup>b</sup>/C

C

F

life - time. —

dim. e rit.

pp

# ONE OF US

Words and Music by  
ERIC BAZILIAN  
Arranged by DAN COATES

Slowly ♩ = 88

*p* *legato*

*cresc.* *mf*

*mp*

1. If

God had a name, — what would it be and would you call it to his face,  
God had a face, — what would it look like and would you want to see,

C G Am F C G

if you were faced with him in all his glo - ry? What would you ask if you had  
if see - ing meant that you would have to be - lieve in things like heav - en and in

Am F C G  $\text{Fmaj}^7$

just one ques - tion? And yeah, yeah,  
Je - sus and the saints and all the pro - phets. } And yeah, yeah,

G  $\text{Fmaj}^7$  G

God is great. Yeah, yeah, God is good.

$\text{Fmaj}^7$  G  $\text{Fmaj}^7$  Am F

Yeah, *cresc.* yeah, yeah, yeah, What if God was one of us? —

C G Am F C G

Just a slob like one of us? Just a

Am F C G 1. Am F

strang - er on a bus tryin' to make his way home.

*mp*

C G 2.3. Am F C G

2. If home, home, He's tryin' to make his way just tryin' to make his way

*mp*

Am F C G Am F

home, home, back up to heav - en all a - lone, like a ho - ly roll - in' stone.

To Coda

C G Am F C G

No - bod - y call - ing on the phone,  
Back up to heav - en all a - lone,

'cept for the Pope, may - be, in  
just tryin' to make his way

Fmaj<sup>7</sup>

G

Am

F

Rome.  
*cresc.*

*f*

D.S. al Coda

C G Am F C G

*decrease.*

And

Coda

F<sup>3</sup>

home.

No - bod - y call - ing on the phone.

'cept for the Pope, may - be, in  
*rit. e dim.*

Rome.  
*p*

*rit. e dim.*

*p*

# OPEN ARMS

Words and Music by  
STEVE PERRY and  
JONATHAN CAIN  
Arranged by DAN COATES

Slowly ♩ = 92

**F** **C/E** **B<sup>b</sup>/D**

*mp* Ly - ing be - side you, here in the dark,  
Liv - ing with - out you, liv - ing a - lone.

**Dm** **Am/C** **B<sup>b</sup>** **B<sup>b</sup>/C** **F**

feel - ing your heart - beat with mine.  
This emp - ty house seems so cold.

**C/E** **B<sup>b</sup>/D** **Dm** **Am/C**

whis - per, you're so sin - cere. \_\_\_\_\_  
hold you, want - ing you near. \_\_\_\_\_

**B<sup>b</sup>** **Gm**

How could our love be so  
How much I want - ed you

blind? \_\_\_\_\_  
home. \_\_\_\_\_

We sailed on to - geth - er, \_\_\_\_\_ we  
But now that you've come back, \_\_\_\_\_ turned

Open Arms - 3 - 1

Drift - ed a - part, and here you — are by my  
 night in - to day, I need you to

**Dm** 5 3 **C/E** 3 1 **F** **C**

side. — } stay. — } *cresc.* So now I

**Bb** 2 **C/Bb** **Bb** **Bb/C** 1 **C7** 2

come — to you with o - pen arms, —

**F** 6 3 **Am** 6 1 *mf*

noth - ing to hide, be - lieve what I say. So

**Bb** 5 1 **Bb7** 2 1

F 6 3 Am  
 here I am with o - pen arms,

B $\flat$  E $\flat$ 7  
 hop - ing to see what your love means to me; o - pen  
*dim.*

F 1. C/E B $\flat$ /D  
 arms, *mp*

Dm Am/C B $\flat$   
 1 2 3 1 2 1

2. F/E $\flat$  B $\flat$ /D E $\flat$ 7 F  
*mp rit. e dim. p*

1 8 4



Dm<sup>7</sup>Gm<sup>7</sup>do  
gowhat - ev - er it  
the dis - tance thistakes,  
time,fol - low through  
see - ing moreDm<sup>7</sup>Gm<sup>7</sup>—  
—with the prom - ise I  
the high - er Imade,  
climbput it  
that theA<sup>b</sup>B<sup>b</sup>/Call on the line, —  
more I be - lieve, —what I hope for at last — would be  
all the more that this dream — will bemine  
mine }

if I could

F

C

reach

high - er, —

just for one

Gm<sup>7</sup> B<sup>b</sup> B<sup>b</sup>/C

mo - ment, touch the sky, from that one mo - ment in my life, I'm gon - na

F C

be \_\_\_\_\_ strong - er, \_\_\_\_\_ know that I've

Gm<sup>7</sup> B<sup>b</sup> B<sup>b</sup>/C

tried my ver - y best, I'd put my spir - it to the test, if I could

*dim.*

1. B<sup>b</sup> maj<sup>7</sup> F

reach...

*mp*

2.  $D^{\flat}maj^7$   $Cm^7$

reach... *mf*

$D^{\flat}maj^7$   $Csus^4$   $C$   $D$

*cresc.* *f*

If I could

$G$   $D$

reach *ff* high - er, just for one

$Am^7$   $C$   $C/D$

mo - ment, touch the sky. from that one mo - ment in my life, I'm gon - na

G D

be \_\_\_\_\_ strong - er, \_\_\_\_\_ know that I've \_\_\_\_\_

2 3

Am<sup>7</sup> 1. C C/D

tried my ver - y best, I'd put my spir - it to the test, if I could

2. C C/D VC

spir - it to the test, if I could reach. \_\_\_\_\_

*mf*

cresc.

3

# QUIT PLAYING GAMES

**(With My Heart)**

Words and Music by  
MAX MARTIN and HERBERT CRICHLOW  
*Arranged by DAN COATES*

## Bright rock tempo

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into three measures. The first measure contains a single quarter note (F#4) in the treble staff and a whole rest in the bass staff. The second measure contains a half note (F#4) in the treble staff and a half note (F#3) in the bass staff. The third measure contains a half note (F#4) in the treble staff and a half note (F#3) in the bass staff. The score is marked with a piano (p) dynamic.

Musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written for voice and piano. The key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into three measures. The first measure contains the lyrics "1. Ev - en in my". The second measure contains the lyrics "heart life" and the dynamic marking *mf*. The third measure contains the lyrics "I the". The score includes a repeat sign at the beginning of the second measure and a double bar line at the end of the third measure. The piano part features a bass line with a triplet of eighth notes in the third measure.

Am

see  
way

to

F

you're not be - ing true to  
keep you com - in' back to

G

me. Deep with - in my  
me. Ev - 'ry - thing I

musical score for the song "I Feel So" by The Beatles. The score is written for piano and voice. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: "soul do I is for feel you, so no - thing's like it used to what is it that you can't". The score includes a piano introduction and a key change to F major (one flat) for the final measure.

G Am

be. } Some - times I wish I could turn back time, im -  
see?

F G

pos - si - ble as it may seem. But I wish I could so

Am F

bad, ba - by. *cresc.* Quit play - ing games with my

G Am F

heart, with my heart, my heart. *f*

1. G Am

I should have known from the start. My heart, my

F G 2. G D/F#

heart, my heart. 2. I live my I should have known from the

Em F

start. My heart, my heart. Quit play - ing

Esus<sup>4</sup> E Am Am/G

games. *ff* Ba - by, ba - by, the love that we had was so

**Fmaj<sup>7</sup>** **F** **G** **Am**

strong. Don't leave me hang - ing here for - ev - er. Oh, ba - by, ba - by,

**Am/G** **Fmaj<sup>7</sup>**

this is not right. Let's stop this to - night. Quit play - ing games with my

**G** **Am** **F**

heart, with my heart, my heart.

**G** **D/F#** **Em** **F**

I should have known from the start. My heart, my

**1. G** **2.**

heart. Quit play - ing games with my Quit play - ing games!

Inspired by the Columbia Pictures Feature Film "THE PRINCE OF TIDES"

# PLACES THAT BELONG TO YOU

Lyrics by  
ALAN and MARILYN BERGMAN

Music by  
JAMES NEWTON HOWARD  
Arranged by DAN COATES

Moderately Slow

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system is an instrumental introduction with a melody in the right hand and a bass line in the left hand. The second system begins with the lyrics 'Morn - ings, eve - nings,'. The third system continues with 'days that hur - ry past, dreams that should have last - ed.' The fourth system concludes with 'Mo - ments, ho - urs, slip - ping by as we'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord symbols are placed above the staff in some measures. Fingering numbers (1-5) are indicated for many notes. The tempo is marked 'Moderately Slow'.

*mf* *legato* *p*

*mp*

Morn - ings, eve - nings,

days that hur - ry past, dreams that should have last - ed.

Mo - ments, ho - urs, slip - ping by as we

Chord symbols: C, Cmaj7, Fmaj7, Dm7, Dm7/G, G, C.

Gm7 Gm7/C C F Am7

told each oth - er se - crets. Some - how, I'll

*cresc.* *mf*

Gm7 C C/Bb Am7 Dm7

nev - er let go of the mem - 'ries.

Gm7 Gm/C C Dm Dm/C

Some - thing al - ways seems to re - mind - me of

Bb F/A Gm7 Gm7/C A7/C# Dm Dm7

how it was, of what it was, when it was all there

*dim.*

G7sus  $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$  G7 C Cmaj7 Fmaj7  
 was. *mp* Laugh - ter, love songs,

Dm7  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$  Dm7/G  $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$  G  $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$   
 foot - steps that I hear make me think you're near me.

C  $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$  Cmaj7 Fmaj7 Dm7  
 Po - ems, pic - tures, let - ters nev - er mailed,

Gm7  $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$  Gm7/C  $\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$  C  $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$  F  $\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$  Am7  $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$  Eb  $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$  Cm7  $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$   
 boats that nev - er sailed. *mf* Re - mem - ber, but ev - en if we can't be to -

The piano accompaniment is written for a grand piano, with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. The piece is in 4/4 time. The first system features a G7sus chord with a 5/4 fingering, followed by G7, C, Cmaj7, and Fmaj7. The second system includes Dm7, Dm7/G, and G. The third system has C, Cmaj7, Fmaj7, and Dm7. The fourth system contains Gm7, Gm7/C, C, F, Am7, Eb, and Cm7. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. The lyrics are placed below the treble staff, with some words aligned with specific notes or measures.

Am7 Dm7 Gm7 Gm7/C Dm Dm/C

geth - er, we're more for hav-ing loved one an- oth - er. We

Bb F/A Eb D/F#

shared the sky, we learned to fly. *cresc.*

G Bm7 Fmaj7 Dm7

Some - day, when some - one else -'s arms are a -

Bm7 Em7 Am7 Am7/D

round us, when time has put some dis - tance be -

Em Em/D C G/B

tween— us, the years will kind-ly show how

Am7 G/B C C/D B7/D#

mem-ries come and go; they hap-pen slow— like the

E(addF#) E G/A A7 D Dmaj7

tides. *mf dim.* There

Gmaj7 Em7

are qui-et pla-ces in my heart,

Em7/A A D Dmaj7

ev - er since we part - ed. Gen - tle,

Gmaj7 Em7

ten - der, trac - es of a song,

Em7/A A7 D Dmaj7 Gmaj7

plac - es that be - long to you. *mp*

Em7 Em7/A A7 D

Mm, mm, mm.

# RESTLESS HEART

Words and Music by  
ANDY HILL and  
PETER CETERA  
Arranged by DAN COATES

Moderate, steady beat

*mf*

*mp*

Em7 Em7/A

I don't wan - na lose you, I don't want you walk - in' a - way.  
Tell me where you want me, an - y time, I don't care.

D Dsus2 Dsus4 D Em7

We're so good to - geth - er, tell  
Tell me when you need me, ba -

Em7/A D Dsus2

— me it's for - ev - er, 'cause I wan - na stay.  
by, when you need me, I will be right there.

Dsus4 D Bm7 G A7  
 I'll be damned if I'm liv - ing with - out you. And as long -  
*mf*

Bm7 G A7 Bb C/Bb  
 — as I live — you will know, I just wan - na build my  
 2 3 2 4 2 4 2 5 1 5

Bb C/Bb Gm7 A7sus4  
 world a - round — you, don't want you to go. —  
*cresc.*

A7 D Em  
 — Don't leave me here with my rest - less heart, —  
*f*

Em/A D G/D

the one you filled with e - mo - tion, ba - by, right from the start.

1 4 1 2 5

Em Em7/A Bm7 Em7 Em7/A

'Cause the hard - est part is be - ing a - lone with my rest -

1 4

1. G G/A D Dsus2 Dsus4 D

less heart, with my rest - less heart.

*mf*

2 1 2 1 2 5

2. G A7sus4 A7 D

less... Don't leave me here with my rest -

1 5 1 4 1 5 2 4 2

Em Em/A D G/D

less heart, — the one you filled with e-mo- tion, ba-by, right from the start. —

*f*

Em Em7/A Bm7 Em7 Em7/A

— 'Cause the hard- est — part — is be- ing a - lone — with my rest-  
dim.

1. G A7sus4 A7 D 2. G

less heart. — Don't leave me here with my rest- less heart, —

G/A D Dsus2 Dsus4 D

with my rest - less heart. *rit.* *mp*

# THE RIVER

Words and Music by  
VICTORIA SHAW and GARTH BROOKS  
Arranged by DAN COATES

Slowly ♩ = 78

(R.H.)  
*p*

1. You know a

*mp*

C F/C C

dream is like a riv - er, ev - er chang - in' as it flows. And the

F C/E Dm<sup>7</sup> G

dream - er's just a ves - sel that must fol - low where it goes. Try - ing to

C F/C C Am F

learn from what's be - hind you, and nev - er know - ing what's in store makes each

C F/C C G<sup>7</sup> C F/C C

day a con - stant bat - tle just to stay be - tween the shores, And I will

*mf* C F/C C F/C C

sail my ves - sel 'til the riv - er runs dry. Like a

F C/E Dm<sup>7</sup> G Am G/B

bird up - on the wind, these wa - ter's are my sky. I'll nev - er

C F/C C F

reach my des - ti - na - tion if I nev - er try, So, I will

C F/C C G7 To Coda

sail my ves - sel 'til the riv - er runs dry.

C

1. 2. Too man - y

2. And there's

Am F C F

bound to be rough wa - ters and I know I'll take some falls. But with the

Good Lord as my cap- tain, I can make it through them all. Yes, I will

D.S. al Coda

Coda

C F C F/C C

Yes, I will sail my ves - sel 'til the

A musical score for the song "The River" by George Strait. The score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 2/4. The music is divided into two systems. The first system contains the vocal melody and piano accompaniment for the first four measures. The second system continues the melody and accompaniment for the next four measures. Chord symbols G7, F, Bb, D, G, and C are placed above the staff. Dynamics include "dim." and "mp". The lyrics "riv - er runs dry." are written below the vocal line. The piano part features arpeggiated chords and moving bass lines.

**Verse 2:**

Too many times we stand aside  
And let the waters slip away  
'Til what we put off 'til tomorrow  
Has now become today.  
So, don't you sit upon the shoreline  
And say you're satisfied.  
Choose to chance the rapids  
And dare to dance the tide.  
Yes, I will... (To Chorus:)



C B $\flat$  F/A

3 5 1 1 5 4

— sion in — your eyes, — some - times it's all —  
 — you'd make — it through, — I won - dered what.

B $\flat$  C To Coda F

2 3

— a big — sur - prise. — 'Cause there was a time —  
 — was wrong — with you. — 'Cause how could you give —

B $\flat$  F/A Gm7 C7

4 3 1 5 4 1 2 1

— when all — I did — was wish. you'd tell me this — was  
 — your love. to some — one else — and share your dreams. with

*mf*

F Cm7 B $\flat$ /D

3 5 1 2 1 5 1 2

love. It's not the way I hoped, — or — how I planned, — but  
 me? Some-times the ver - y thing — you're — look - ing for — is the

Eb Bb/D C Bb  
 1 4 1 4 2  
 some-how it's e - nough. And now we're stand - ing face - to face,  
 one thing you can't see. But

F/A Bb C Dm  
 1 4 3 4 1 5/3  
 is - n't this world a cra - zy place? Just when I thought

C Bb F/A Bb C  
 4 2 5 1 4 3 2  
 our chance. has passed you go and save the best for last

1. Bb F/A C Eb Bb/D F  
 4 1 2 1 1  
 All of the nights

2. F Cm7 Bb/D  
 1 2 1 3 2 1  
 Some-times the ver - y thing you're look - ing for is the

1 2 1

Eb 4 Bb/D C 3 1 5 1 D.S.  $\frac{3}{4}$  at Coda  $\Phi$   
 one thing you can't see. Some-times the snow—  
 mp pp  
 Coda  $\Phi$  F C 5 1 Bb 5 1  
 You went and saved the best. for last.  
 rit. pp  
 F/A 5 2 Bb 4 1 C 3 1 F 5 2 1  
 5 2 5 1 5 5

### Additional Lyrics

Sometimes the snow comes down in June,  
 Sometimes the sun goes 'round the moon.  
 Just when I thought our chance had passed,  
 You go and save the best for last.

# SAY YOU'LL BE THERE

Words and Music by  
**SPICE GIRLS**  
 and **ELIOT KENNEDY**  
*Arranged by DAN COATES*

Moderate dance beat

Am 5 1 5 1 D

I'm giv - ing you ev - 'ry - thing, all that joy

f

Fm 5 3 C

can bring, this I swear.

Am D F

Last time that we had this con - ver - sa - tion, I de - ci - ded we should be friends.

mf

C Am D

But now we're go - ing 'round in cir - cles, tell me

F C Am<sup>7</sup>

will this dé - ja vu nev - er end? Now you tell me that you've

*f*

D<sup>7</sup> F C

fall - en in love, well I nev - er, ev - er thought that would be.

Am D F

This time, you got to take it eas - y, throw - ing far too much e - mo - tion at me...

*mf*

C B<sup>b</sup>/C F

But an - y fool can see they're fall - ing, I got to

make you un - der - stand. *cresc.*

I'm *f* giv - ing you ev -

D Fm C  
 'ry - thing, — all that joy — can bring, — this I swear.

Am D Fm

And all that I want from you is a promise you will be there.

\_\_\_ can bring, \_\_\_ this I swear. And all that I want \_\_\_

\_\_\_ from you \_\_\_ is a pro - mise you \_\_\_ will be there.

*Verse 2:*  
 If you put two and two together,  
 You will see what our friendship is for.  
 If you can't work out the equation  
 Then I guess I'll have to show you the door.  
 There is no need to say you love me,  
 It would be better left unsaid.

I'm giving you everything,  
 All that joy can bring,  
 This I swear.  
 And all that I want from you  
 Is a promise you will be there.

# SEND ME A LOVER

Words and Music by  
 RICHARD HAHN and  
 GEORGE THATCHER  
 Arranged by DAN COATES

Moderately slow

The piano introduction consists of two staves. The right hand starts with a melody in F major, marked *mf*, with fingerings 2, 2, 1, 2, 1, 2. The left hand provides a bass line with fingerings 1, 4, 1, 4.

Chord: F

*mp*

I was - n't search - ing  
 It still as - tounds me,

to end this hurt - ing,  
 the way you found me,

but out of no - where you made me  
 it's al - most too good to be

Chord: Dm<sup>7</sup>

Chords: C<sup>sus</sup><sup>4</sup>, C, F

feel.  
 true.

I cried a - bout it,  
 From our first meet - ing,

I lied a - bout it,  
 I had the feel - ing

Chords: Dm<sup>7</sup>, C<sup>sus</sup><sup>4</sup>, C, B<sup>b</sup>, Dm

and tried to doubt this could be  
 the rest of my life I'd spend with

real.  
 you.

You've touched me far too deep for  
 I just can't turn my back on

C B $\flat$  Dm Csus<sup>4</sup> C

3 1

this to be de-nied.  
what I know is true.

cresc.

on-ly my fear stands in our  
I'm in-to you in ev-'ry

way. }  
way. }

F Fmaj<sup>7</sup>

5 2

Send me a lov-er, \_\_\_\_\_

some-one to be-lieve \_\_\_\_\_ in. \_\_\_\_\_

F<sup>7</sup> B $\flat$

Please send me some-one that I can hold.

F Am

Send me a lov-er, \_\_\_\_\_

a new be-gin-ning,

Cm B $\flat$  E $\flat$  E $\flat$

some - one to take a - way the cold and give me

To Coda

D $\flat$  F/C Bm7( $\flat$ 5) B $\flat$  C7

back what I've been miss - ing. all the love that waits in - side your

1. F 2. F

heart. heart.

*mp*

Am7 B $\flat$

I thought that love was on - ly a word I'd nev - er feel, all the

*mf*

**Dm**  $\frac{5}{8}$  **B $\flat$**  **Dm $^7$**

pas - sion I hold in - side was just a dream.

**Am $^7$**  **B $\flat$**

But out of your heart you spoke to me all that I'd im - ag - ine, and I've

**Gm $^7$**  **Csus $^4$**  **C** *D.S. al Coda*

fall - en so in love with you.

*Coda* **F** **B $\flat$**  **F/A** **Gm $^7$**  **C $^7$**  **F**

heart, *mp* all the love that waits in - side your heart.

*dim. e rit.*

# SET THE NIGHT TO MUSIC

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderate Ballad (♩ = 63 M.M.)

**System 1:** The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The right hand has a long note with a slur and a dynamic of *mp*. The left hand has a bass line with a dynamic of *mp*. The tempo is Moderate Ballad (♩ = 63 M.M.).

**System 2:** The vocal line enters with the lyrics "Look at all the stars to-night, \_\_\_". The piano accompaniment continues with a bass line. The right hand has a long note with a slur and a dynamic of *mp*. The left hand has a bass line with a dynamic of *mp*.

**System 3:** The vocal line continues with the lyrics "look at all that moon - light. \_". The piano accompaniment continues with a bass line. The right hand has a long note with a slur and a dynamic of *mp*. The left hand has a bass line with a dynamic of *mp*.

**System 4:** The vocal line continues with the lyrics "Look at us, \_ we're all \_". The piano accompaniment continues with a bass line. The right hand has a long note with a slur and a dynamic of *mp*. The left hand has a bass line with a dynamic of *mp*.

**System 5:** The vocal line continues with the lyrics "a - lone. \_". The piano accompaniment continues with a bass line. The right hand has a long note with a slur and a dynamic of *mp*. The left hand has a bass line with a dynamic of *mp*.

F

3 2 5

Oh, — and it's just like a dream, — like some ro-man-tic

Gm7

5 4 1 4 2 3 1

fan - ta - sy. — Dar - ling, come — and hold — me close. —

F C/F F Bb

4 5 1 2

*mf* We could be mak-

C Bb/D C/E

4 2

*cresc.* ing love, — and with the slight - est touch —

C

5

**Chorus:**  
E

*f* we could — set the night — to

mus - ic. We could

A 4 2 1 5 2 1 5 E

set the night to mus - ic. We could

A 4 2 1 A 4 2 1 5 2 1 5

do what we want to do. It would

B/D# 4 2 1 3 1 5 2 A/C# 5 4 1 2

on - ly take me and you to set the night to mus -

A C 4 2 To Coda 3 1 D 4 2

ic.

1. E 3 1 C 2 1. 2

2.  $E$   $5$   $C/F$   $F$   
 $3$   $2$   $4$   $5$   
 $1$   $2$   $1$   $3$   
ic. *mp* *mf*

1 2 4  $C/F$   $F$

$F/G$   $Gm7$   $F$   
 $4$   $2$   $1$

$C/F$   $F$   $Bb$   $C/Bb$   
 $4$   $5$   $1$   $5$   
 $1$   $5$   $2$   $1$   $1$   $5$   $2$   $5$

*mf* The mo-ment is ours to take, \_\_\_\_\_

$Bb$   $C$   $Bb/D$   
 $10$   $3$   $4$   $4$   
 $10$   $1$   $5$

and with \_\_\_\_\_ the love we make, \_\_\_\_\_ and with the

C/E

C

D.S.  $\text{\textcircled{S}}$  al Coda  $\text{\textcircled{C}}$ 

slight - est touch we could

Coda

C

D

E

set the night to mus - ic.

5

C

Set the night to mus - ic.

D

E

Set the night to mus - ic.

*Additional Lyrics*

Let's find a rhythm all our own,  
 Melt into it nice and slow.  
 Love ourselves away from here.  
 Your heart beating next to mine,  
 Perfect love in perfect time.  
 Watch the world just disappear.  
 The moment is ours to take,  
 And with the love we make  
 We could.... (to Chorus)

# SOMEBODY'S CRYING

Words and Music by  
CHRIS ISAAK  
Arranged by DAN COATES

Smoothly ♩ = 116

1. I know some-bod-y and they cry called for you.  
2. I know some-bod-y and they called your name

They lie a-wake at night and a mil-lion times and still you dream of you.  
nev-er came. I bet you nev-er e-ven They go on lov-ing you

know they do, but just the same. I know that some-bod-y's cry-in'.  
some-bod-y's try-in'. 1. Bb F 2. Bb F So

F B $\flat$  F B $\flat$  F B $\flat$   
 please re - turn the love you

This system contains the first three measures of the piece. The melody is in the right hand, and the bass line is in the left hand. The first measure has a piano (p) dynamic marking. The key signature has one flat (Bb). The time signature is 4/4. The lyrics are 'please re - turn the love you'.

F B $\flat$  F B $\flat$  F B $\flat$   
 took from me or please just

This system contains the next three measures. The melody continues in the right hand. The lyrics are 'took from me or please just'.

F B $\flat$  F B $\flat$  F Dm  
 let me know if it can't be me. I know when some - bod - y's ly - in'.

This system contains the next three measures. The melody continues in the right hand. The lyrics are 'let me know if it can't be me. I know when some - bod - y's ly - in'.'. A mezzo-forte (mf) dynamic marking appears at the start of the third measure.

B $\flat$  F Dm To Coda B $\flat$  F  
 I know when some - bod - y's ly - in'.

This system contains the final three measures of the piece. The melody continues in the right hand. The lyrics are 'I know when some - bod - y's ly - in'.'. A 'To Coda' symbol is present above the second measure. The key signature has one flat (Bb). The time signature is 4/4.

First system of musical notation. Treble and bass staves. Chords: F, B $\flat$ , F, B $\flat$ , F, B $\flat$ . Dynamics: *mp*. Fingering: 5, 2, 5, 2, 3, 5, 2.

Second system of musical notation. Treble and bass staves. Chords: 1. F, B $\flat$ ; 2. F, B $\flat$ , F, Dm. Lyrics: "I know that some-bod - y's ly - in'." Dynamics: *mf*.

Third system of musical notation. Treble and bass staves. Chords: B $\flat$ , F, Dm, B $\flat$ , F. Lyrics: "I know that some - bod - y's ly - in'." Dynamics: *mf*. Marking: *D.S. al Coda*.

Coda section of musical notation. Treble and bass staves. Chords: B $\flat$ , F, Dm, B $\flat$ , F. Dynamics: *mp*. Fingering: 3, 3, 2.

Verse 3:  
 Give me a sign and let me know we're through,  
 If you don't love me like I love you.  
 But if you cry at night the way I do,  
 I'll know that somebody's lyin'.

# SOMETHING HAPPENED ON THE WAY TO HEAVEN

Words and Music by  
PHIL COLLINS and  
DARYL STUERMER  
Arranged by DAN COATES

Brightly (♩ = 120)

**B♭maj7 C B♭maj7 C B♭maj7 C**

*f*

**B♭maj7 C B♭ C B♭ C**

*mf* 1.4. We had a life, we had a love,

**B♭ C B♭ C**

but you don't know what you've got 'til you lose it.

**B♭ C B♭ C B♭ C**

Well, that was then and this is now, — and I want you back.

Gm7 Dm Bb C 1. Bb C  
 How man - y times can I say I'm sor - ry? — Yes, I'm  
 sor - ry? — Oh, you know  
 you can run — and you can hide, — but  
 I'm not leav - ing 'less — you come with — me.  
 We've had our prob - lems but I'm on your side. —

The musical score is written for piano and voice. It consists of five systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as chords (Gm7, Dm, Bb, C, F), notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6). The lyrics are written below the notes. The first system has a first ending bracket over the final two measures. The second system has a repeat sign followed by a first ending bracket. The third system has a repeat sign followed by a first ending bracket. The fourth system has a repeat sign followed by a first ending bracket. The fifth system has a repeat sign followed by a first ending bracket.

*To Coda*  $\text{C}$   $\text{Dm}$   $\text{C}$  1.  $\text{Bb}$   $\text{C}$

*mf*

You're all I need, — please be - lieve — in me.

$\text{Bb}$   $\text{C}$   $\text{Bb}$   $\text{C}$   $\text{Bb}$   $\text{C}$

2.  $\text{Gm7}$   $\text{Am7}$

*mf* me. They say you can't take it with you when you

$\text{Bb}$   $\text{Dm}$   $\text{C}$

go, and I — be - lieve it.

$\text{Gm7}$   $\text{Am7}$

But tak - ing what I've got or be - ing here with

The musical score is written for piano and voice. It consists of three systems of staves. The first system has a treble and bass staff for piano accompaniment and a vocal line. The second system continues the piano accompaniment with a vocal line starting with 'me.' and a mezzo-forte (mf) dynamic. The third system features a piano solo with two first and second endings, ending with a fortissimo (sfz) dynamic. Chord symbols (Bb, F/C, C, F, Bb, C, Dm7, F) are placed above the piano staves. Fingerings (1, 2, 3, 5) and a triplet (3) are indicated. The piece concludes with a Coda symbol and the instruction 'D.C. al Coda'.

you, you know I'd I'd rath-er leave it.

me.  
mf

1. 2.

sfz

*Extra Lyrics:*

2. How can something so good, go so bad,  
How can something so right, go so wrong,  
I don't know, I don't have all the answers,  
But I want you back,  
How many times can I say I'm sorry?
3. I only wanted you as someone to love,  
But something happened on the way to heaven,  
It got a hold of me, and wouldn't let go,  
And I want you back,  
How many times can I say I'm sorry?

# SOMETHING TO TALK ABOUT

Words and Music by  
SHIRLEY BIKHARD  
Arranged by DAN COATES

Moderate beat

5 2 1 4 2 1

*mf*

1 5 3

C

3 3 3 3

Peo - ple are talk - ing,  
I feel so fool - ish,

*mp*

1 5

3 3 3 3

talk - ing 'bout peo - ple,  
I nev - er no - ticed.

F

5 3 1 5 3

I hear them whis - per,  
You'd act so ner - vous,

5 3

you won't be - lieve it,  
could you be fall - ing for me?

1 5

Something to Talk about - 4 - 1

They think we're lov - ers  
It took a ru - mour

kept un - der cov - ers.  
to make me won - der.

C

I just ig - nore it,  
Now I'm con - vinced

but I'm go - ing  
say - ing we un - der.

Am7 Bb

laugh just a lit - tle too loud,  
Think-ing 'bout you ev - er - y day,

*mf*

Am7 Bb Eb

stand just a lit - tle too close,  
dream-ing 'bout you ev - er - y night,

we stare  
hop - ing

just a lit - tle too long.  
that you feel the same way.

**A $\flat$**

May - be they're see - ing  
Now that we know it,

some - thing we don't, dar - lin'.  
let's real - ly show it, dar - lin'.

**G7**

Let's give them some - thing to talk a - bout.

**C** **C/E** **G7**

Let's give them some - thing to talk a - bout.  
A lit - tle mys - t'ry to fig - ure out.

**C** **C/E** **G7**

C C/E G7 Am7

Let's give them some-thing to talk a - bout. How a - bout love?

Bb F 1. Ab 2. Ab C C7/E G7

*mf*

C C7/E G7 C C7/E G7

Am7 Bb F Ab C

*cresc.* *f* *ff*

From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK"  
and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases.

# STAR WARS

(Main Theme)

Music by  
JOHN WILLIAMS  
Arranged by DAN COATES

March(Majestic)

Chord symbols: G, C, G, C, G, F, D, G, Gmaj7, C, G, C, G, F, D, C/D, D, C/D, B $\flat$ , D.

Dynamic markings: *f*, *mp*, *f*.

Performance instructions: (legato).

C/D

Cm/A

D

G

Gmaj7

C

G

C

G

F

D

G

Gmaj7

C

G

Eb

D

G

# THE SWEETEST DAYS

Words and Music by  
WENDY WALDMAN, JON LIND  
and PHIL GALDSTON  
Arranged by DAN COATES

Slowly ♩ = 78

*p legato*

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

*mp*

C G/B Am F

You and I — in this mo - ment — hold - ing the night — so  
There are times — that scare me. — You rat - tle the house — like the

The first line of the song features a vocal melody with lyrics. The piano accompaniment includes chords (C, G/B, Am, F) and a bass line with fingerings (5 2 1, 2).

C/G G<sup>7</sup> C G/B Am

close; — hang - in' on. — still un - bro - ken, while  
wind. — Both of us — so un - bend - ing. we

The second line continues the vocal melody and piano accompaniment. Chords (C/G, G<sup>7</sup>, C, G/B, Am) are indicated above the staff.

F C/G G F

out - side the thun - der — rolls. Lis - ten now, —  
bat - tle the fear — we — feel. All the while —

The third line concludes the vocal melody and piano accompaniment. Chords (F, C/G, G, F) are indicated above the staff.

C/G

E/G#

you can hear our heart - beat,  
life is rush - ing by us.

1 warm a - gainst life's bit - ter cold.  
Hold it now and don't let go.

Am

Em/G

F

C/G

G7

These are the days,

the sweet - est days we'll

1.C

G/B

Am

F

C/G

G

F

know.

*mp*

2.C

C/E

F

Am

G

know.

*mp*

So we'll

whis - per our dreams,

here in the dark - ness,

C/E

F

Gsus4

G

C/E

F

watch - ing the stars till they're gone.

And when e - ven the mem - ries have all

C/G E/G $\sharp$  Am Dm $^7$  G $^7$   
 fad - ed a - way, these days go on — and on.

F C/G E/G $\sharp$   
 Lis- ten now, — you can hear our heart - beat. Hold me now and don't let go.

Am Em/G F C/G G $^7$  E/G $\sharp$   
 These are — the days, the sweet - est days — we'll

Am F C/G G $^7$   
 know. The sweet - est days we'll —

C G/B Am F C/G G F  
 know. *p* *dim. e rit.* *pp*

*cresc.*  
*mf*  
*mp*

# TOO LATE, TOO SOON

Words and Music by  
JON SECADA, JAMES HARRIS III  
and TERRY LEWIS  
*Arranged by DAN COATES*

Slowly

The musical score is written for piano in 4/4 time, marked 'Slowly'. It consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 4/4. The tempo is 'Slowly'. The first measure is marked with a 'C' chord and a '2 1' fingering. The second measure is marked with an 'Em/B' chord. The third measure is marked with an 'Am' chord. The first system ends with a '1' below the bass line. The second system begins with a 'G' chord. The first measure is marked with a 'C' chord and a '2 1' fingering. The second measure is marked with an 'Em/B' chord. The lyrics 'I. Ten - der was the night,' are written below the treble staff. The second system ends with a '1' below the bass line. The third system begins with an 'Am' chord. The first measure is marked with a 'G' chord. The second measure is marked with a 'C' chord. The lyrics 'I took an ear - ly' are written below the treble staff. The third system ends with a '4' below the bass line. The fourth system begins with an 'Em/B' chord. The first measure is marked with an 'Am7' chord. The second measure is marked with a 'G' chord. The lyrics 'flight, rush - in' home to - night, some - thing was - n't right.' are written below the treble staff. The fourth system ends with a '1' below the bass line.

**System 1:** Treble clef, 4/4 time. Chords: C (2 1), Em/B, Am. Dynamics: *mp*. Fingering: 1.

**System 2:** Treble clef, 4/4 time. Chords: G, C (2 1), Em/B. Lyrics: I. Ten - der was the night,.

**System 3:** Treble clef, 4/4 time. Chords: Am, G, C. Lyrics: I took an ear - ly

**System 4:** Treble clef, 4/4 time. Chords: Em/B, Am<sup>7</sup>, G. Lyrics: flight, rush - in' home to - night, some - thing was - n't right.

can't be - lieve my eyes, *cresc.* I know I must be dream - in'. Did I come

home too late, too soon?

You in his arms told me the truth...

To Coda  $\oplus$  *Fmaj7* Too late, too soon.

too soon, ba - by. *mf*

The musical score is written for piano and voice. It features a key signature of one flat (F major/D minor) and a 4/4 time signature. The score is divided into five systems, each with a treble and bass staff. Chord symbols (F, G, C, Em/B, Am) are placed above the treble staff. Fingerings (1-5) and breath marks (cresc., mf) are indicated. The lyrics are written below the treble staff. The score includes a Coda section and two endings (1. and 2.).

Am7 G C

What was I sup - posed to do? — You had to see it for your -

G/B Am G

self, had to see it for your - self. 'Cause I

Fmaj7 Em/G G D.S. al Coda

thought our love was strong, but I guess I must be dream - in'.

*cresc.*

Coda Fmaj7 G C

too — soon, — yeah, — yeah.

Verse 2:  
 I wish I would have known,  
 I wouldn't have left you all alone.  
 Temptation led you wrong.  
 Tell me how long this has been goin' on?  
 'Cause I thought our love was strong,  
 But I guess I must be dreamin'.  
 (To Chorus:)

# TAKE A BOW

Words and Music by  
MADONNA CICCONE and BABYFACE  
Arranged by DAN COATES

Moderate calypso feel ♩ = 80

**System 1:** Treble clef, 4/4 time. Chord: G. Dynamics: *mf*. Fingering: 5. The melody starts with a half rest, then a quarter note G, followed by eighth notes A-B-A-G-F#-E-D. The bass line has a half rest, then a quarter note G, followed by eighth notes A-B-A-G-F#-E-D.

**System 2:** Treble clef, 4/4 time. Chords: Am, Am7/D. Fingering: 5, 2, 1. The melody continues with eighth notes C-B-A-G-F#-E-D. The bass line has a half rest, then a quarter note G, followed by eighth notes A-B-A-G-F#-E-D.

**System 3:** Treble clef, 4/4 time. Chords: G, E♭maj7, Am/D, G, E♭maj7, Am/D. Fingering: 1, 2, 1, 5. The melody continues with eighth notes C-B-A-G-F#-E-D. The bass line has a half rest, then a quarter note G, followed by eighth notes A-B-A-G-F#-E-D.

**System 4:** Treble clef, 4/4 time. Chords: G, G/F, Em. Dynamics: *mp*. Fingering: 1, 3. The melody continues with eighth notes C-B-A-G-F#-E-D. The bass line has a half rest, then a quarter note G, followed by eighth notes A-B-A-G-F#-E-D.

**Lyrics:**

Take a bow, — the night is o - ver, this mas - que - rade — is  
 Makethem laugh, — it comes so eas - y when you get to the part — where you're

Cm/E<sup>b</sup>                      G/D                      2                      A<sup>7</sup>/C<sup>#</sup>

get - ting old - er.                      Lights are low, the                      cur - tain's down.

break - ing my heart.                      Hide be - hind                      your smile.

Cm<sup>7</sup>                      D<sup>7</sup>sus                      G

There's no one here.                      Say your lines, but

All the world loves a clown.                      Wish you well, I

G/F                      Em

do you feel them?                      Do you mean what you

can - not stay.                      You de - serve an a

Cm/E<sup>b</sup>                      G/D                      2                      A<sup>7</sup>/C<sup>#</sup>

say when there's no one a - round                      watch - ing                      you watch - ing me?

ward for the roll that you played.                      No more                      mas - que - rade. You're

Cm<sup>7</sup>                      A<sup>7</sup>sus<sup>4</sup>                      Em<sup>7</sup>/D

One lone - ly star. }                      1                      I've al - ways been in love with

one lone - ly star. }                      2

you. *mf* *G* *Am*

I guess you've al - ways known it's true.

*Am<sup>7</sup>/D* *To Coda*  $\oplus$

You took my love for grant-ed, why oh — why. The show is o - ver say good -

*1. G* *E<sup>b</sup> maj<sup>7</sup>* *Am/D* *G* *E<sup>b</sup> maj<sup>7</sup>* *Am/D*

bye. Say — good - bye.

*2. 4. G* *D.S.*  $\otimes$  *3. G*

bye. I've al - ways been in love with bye.

*E<sup>b</sup> maj<sup>7</sup>* *Am/D* *G* *E<sup>b</sup> maj<sup>7</sup>* *Am/D*

Say — good - bye.

**Cm<sup>7</sup>** **G** **Cm<sup>7</sup>**

All the world — is a stage, and ev - 'ry - one — has their

1 2 1

**G** **Cm<sup>7</sup>** **G/D** **Em**

part. But how was I — to know which way the sto - ry'd go.

8 1

**Am<sup>7</sup>** **C/D** **D.S. al Coda**

How was I to know you'd break, you'd break, you'd break, you'd break my heart? I've al - ways been in love with

*decresc.*

2

**Coda** **G** **E<sup>b</sup> maj<sup>7</sup>** **Am/D** **G**

bye. Say — good - bye. *rit.* **mp**

2 1

# TEARS IN HEAVEN

Words and Music by  
WILL JENNINGS and ERIC CLAPTON  
Arranged by DAN COATES

Moderately slow ♩ = 80

*p* *legato*  
(with pedal)

The piano introduction consists of two staves. The right hand plays a melody starting on G4, moving up to A4, B4, and then a half note G4. The left hand plays a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A2, B2, C3, D3, E3, F3, G3. The piece ends with a final chord of G4, A4, B4, G2, A2, B2, C3, D3, E3, F3, G3.

1. Would you know my name  
2. Would you hold my hand

if I saw you in heav-  
if I saw you in heav-

Chords: G, D/F#, Em, G/D, C/E, G/D

en?  
en?

Would it be the same  
Would you help me stand

Chords: D, G/D, D7, G, D/F#, Em, G/D

if I saw you in heav-  
if I saw you in heav-

en?  
en?

I must be  
I'll find my

Chords: C/E, G/D, D, G/D, D7, Em

Tears in Heaven - 4 - 1

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B/D#

G7/D

E

D/F#

E/G#

strong  
wayand car - ry  
through night andon,  
day,'cause  
'causeI  
I

Am

D7sus4

D

G

D/F#

know  
knowI don't be -  
I just can'tlong  
stayhere in heav -  
here in heav -en.  
en.

Em

G/D

C/E

D7

1. G

*p*

2. G

Bb

Am

Gm

C/E

*p**mf*

Time can bring you down,

time can bend your knees.

F C/E Dm C/E F B $\flat$  Am

Time can break your heart,

Gm C/E F D C/E D/F#

have you beg - ging, "Please!" Beg - ging, "Please!"

G D/F# Em G/D C/E G/D

*mp* (Piano solo... Would you know my name — If I saw you in heav -

D G/D D $^7$  G D/F# Em G/D

en? Would you be the same —

C/E G/D D G/D D<sup>7</sup> Em

if I saw you in heav - en? ...end solo) Be - yond the  
I must be

B/D<sup>9</sup> G<sup>7</sup>/D E D/F<sup>9</sup> E/G<sup>9</sup>

door, strong there's peace I'm sure, And I  
and car - ry on, 'cause I

Am D<sup>7</sup>sus<sup>4</sup> D G D/F<sup>9</sup>

know know there'll be no more tears in heav - en.  
I don't be - long here in heav - en.

Em G/D C/E D<sup>7</sup> 1. G 2. G

*p* *pp*

*From the Twentieth Century-Fox Motion Picture*  
**THAT THING YOU DO!**

Words and Music by  
**ADAM SCHLESINGER**  
 Arranged by **DAN COATES**

**Bright rock tempo**



**C**

I, You \_\_\_\_\_

**F**

**G**

**C**

**F**

**G**

do - in' that thing you

do. \_\_\_\_\_

Break - in' my heart in -

**Am**

**D7**

**Dm**

to a mil - lion

piec - es

like you al - ways

**Fm**

**G**

**C**

**F**

**G**

do. \_\_\_\_\_

And

you \_\_\_\_\_

don't mean to be

C F G Am

cruel. \_\_\_\_\_ You nev - er ev - en knew a - bout \_\_\_\_\_ the

The first system of music features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, starting with a C major chord, moving to F major, then G major, and finally Am. The lyrics are: 'cruel. \_\_\_\_\_ You nev - er ev - en knew a - bout \_\_\_\_\_ the'.

D F G

heart - ache I've been go - in' through. \_\_\_\_\_ Well, I

*cresc.*

The second system of music continues the piano accompaniment. The melody starts with a D major chord, moves to F major, and then G major. The lyrics are: 'heart - ache I've been go - in' through. \_\_\_\_\_ Well, I'. A crescendo marking is present under the first measure of the second system.

Am D C C' *To Coda* ☼

try and try to for - get you, girl \_\_\_\_\_ but it's just so hard to

The third system of music continues the piano accompaniment. The melody starts with an Am chord, moves to D major, then C major, and finally C' (C one octave higher). The lyrics are: 'try and try to for - get you, girl \_\_\_\_\_ but it's just so hard to'. A 'To Coda' marking with a symbol is at the end of the system.

F Fm C Fm C

do. Ev - 'ry time you do that thing you do. \_\_\_\_\_

The fourth system of music continues the piano accompaniment. The melody starts with an F major chord, moves to Fm, then C major, Fm, and finally C major. The lyrics are: 'do. Ev - 'ry time you do that thing you do. \_\_\_\_\_'.

1. **G<sup>7</sup>**

2. **C**

*mf*

**F<sup>7</sup>** **Am**

I don't ask a - lot, girl, but I know one thing's for sure.

**D**

It's your love I have - n't got, girl and I

**G<sup>7</sup>** **A<sup>b7</sup>** **G<sup>7</sup>**

just can't take it an - y - more.

*ff*

*D.S. al Coda*

*Coda*

new. And if I know you, you're do - in' that thing.

Ev - 'ry day just do - in' that thing. I can't take you

do - in' that thing you do.

*Verse 2:*

I know all the games you play.  
 And I'm gonna find a way to let you know  
 That you'll be mine someday.  
 'Cause we could be happy, can't you see?  
 If you'd only let me be the one to hold you  
 And keep you here with me.  
 'Cause I try and try to forget you, girl,  
 But it's just too hard to do.  
 Every time you do that thing you do.

*Verse 3:*

(8 Bar Instrumental Solo...)  
 'Cause we could be happy, can't you see?  
 If you'd only let me be the one to hold you  
 And keep you here with me.  
 'Cause it hurts me so just to see you go  
 Around with someone new.  
 (To Coda:)

# Theme from LOVE AFFAIR

Music by  
ENNIO MORRICONE  
Arranged by DAN COATES

Gentle, flowing

**System 1:** Treble clef, 4/4 time. Chord symbols: F, B $\flat$ /F. Dynamics: *p*, *legato*. Bass clef, 4/4 time. Fingerings: 1 2 1, 1 2 1. Marking: (with pedal throughout).

**System 2:** Treble clef, 4/4 time. Chord symbols: F, Gm<sup>7</sup>, F/A, B $\flat$ maj<sup>7</sup>, B $\flat$ maj<sup>7</sup>/C. Dynamics: *mp*. Bass clef, 4/4 time. Fingerings: 5, 2, 1, 2.

**System 3:** Treble clef, 4/4 time. Chord symbols: B $\flat$ /D, B $\flat$ /D $\flat$ , Cm<sup>7</sup>, F, B $\flat$ . Dynamics: *cresc.*, *mf*. Bass clef, 4/4 time. Fingerings: 4, 1 2 2 4, 2. Marking: *mf*.

**System 4:** Treble clef, 4/4 time. Chord symbols: F/A, Gm<sup>7</sup>, C<sup>7</sup>, E $\flat$ , D<sup>7</sup>. Bass clef, 4/4 time. Fingerings: 4, 5, 5 2.

Theme from Love Affair - 2 - 1

This piano score is for the second system of the 'Theme from Love Affair'. It consists of five systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The score includes various musical notations such as chords, melodic lines, and dynamic markings.

**System 1:** Treble staff has chords  $B^b$ ,  $B^bm$  (with fingerings 4 and 2),  $F/A$ ,  $A^b dim$  (with fingerings 5 and 2), and  $Gm^7$  (with fingerings 5 and 1). The bass staff has a melodic line with fingerings 2, 1, and 2. Dynamics include *diminuendo* and *mp*.

**System 2:** Treble staff has chords  $F/C$ ,  $B^b/C$ ,  $F$  (with fingerings 2 and 1), and  $B^b/F$  (with fingering 1). The bass staff has a melodic line with fingering 1. Dynamics include *poco rit.* and *p*.

**System 3:** Treble staff has chords  $F$  and  $Gm^7$  (with fingering 2), and  $F/A$ . The bass staff has a melodic line with fingering 5. Dynamics include *mf*.

**System 4:** Treble staff has chords  $B^b maj^7$ ,  $B^b maj^7/C$ ,  $Gm^7$ ,  $G^{\sharp} dim^7$  (with fingerings 5 and 1),  $Am^7$ , and  $Dm^7$ . The bass staff has a melodic line with fingerings 2, 5, 3, and 2. Dynamics include *cresc.*, *f*, and *mf*.

**System 5:** Treble staff has chords  $Gm^7$ ,  $C^7$ ,  $F(add2)$ , and a final chord with a *8va* marking. The bass staff has a melodic line with fingerings 2 and 1. Dynamics include *rit. e dim.*, *p*, and *pp*.

# TIME, LOVE AND TENDERNESS

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderate, steady beat

**C** **Eb** **Dm** **C**

*mf*

**C** **D**

*mp* So you say that you can't go on,  
I un-der-stand how you're feel-ing now,

love left you cry - in',  
and what you've been\_ through.

**F**

And you say all your hope is gone, and  
But your world's gon - na turn a - round, so

what's the use in try - in',  
ba - by, don't you be blue.

**C** **D**

What you need is to have some faith,  
All it takes is a lit - tle time

shake off those sad \_ blues.  
to make it bet - ter.

E $\flat$  F B $\flat$  A $\flat$  G

5 5 3 5 1 4 1 3 1 5 3

1 2 3 4 5 1 2 3 4 5

Get your self a new view, oh. oh. Noth-ing is as sad as it seems.  
The hurt won't last for-ev - er, oh. All the tears are all gon-na dry, —

*mf*

Am B $\flat$

4

— you know, 'cause } some-day you'll laugh at the heart - ache,  
— you know, 'cause }

Am B $\flat$  Am B $\flat$

2

some-day you'll laugh at the pain. { Some-how you'll get through the heart-break,  
You may be down on your luck but,

F/G G7

5 3 1 3

1 1 3

some-how you can get through the rain. } When love  
ba - by, that old luck's gon - na change. }

C 5 Fmaj7 5  
 puts you through the fi - re, when love puts you to the test, noth - ing  
 f  
 Dm7 5 Eb Dm 5 C 3  
 cures a bro - ken heart — like time, love and ten - der - ness. When you  
 Fmaj7 5 2 5 1 5  
 think your world is o - ver, ba - by, just re - mem - ber this: noth - ing  
 Dm7 5 3 4 1. Eb Dm 5 C 4 Bb  
 heals a bro - ken heart — like time, love and ten - der - ness. Time, —  
 C Dm Bb  
 — love and ten - der - ness. *mf*

The musical score is written for piano and voice. It consists of six systems of music. The first system has two measures, with lyrics 'puts you through the fi - re, when love' and 'puts you to the test, noth - ing'. The second system also has two measures, with lyrics 'cures a bro - ken heart — like' and 'time, love and ten - der - ness. When you'. The third system has two measures, with lyrics 'think your world is o - ver, ba - by,' and 'just re - mem - ber this: noth - ing'. The fourth system has two measures, with lyrics 'heals a bro - ken heart — like' and 'time, love and ten - der - ness. Time, —'. The fifth system has two measures, with lyrics '— love and ten - der - ness.' and a final chord. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *f* and *mf*. Chord symbols are placed above the staves: C, Fmaj7, Dm7, Eb, and Bb. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A 'To Coda' symbol is present in the fourth system.

2. Eb Dm C F

time, love and ten - der - ness. Ba - by, oh ba - by, —

*mf*

Dm7 Eb Dm C F

you just need some time, love and ten - der - ness. The hurt ain't gon-na

*D.S.  $\frac{3}{4}$  at Coda*

Dm G7

last for - ev - er. When love

Coda Eb Dm C Eb

time. love and ten - der - ness. Time, —

*mf*

Dm C Bb F

— love and ten - der - ness. Time, love and ten - der - ness.

# UN-BREAK MY HEART

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderately slow ♩ = 68

Bm

Em<sup>7</sup>

A

1. Don't leave me in all this pain.  
2. Take back that sad word good - bye.

don't leave me out  
bring back the joy

Bm

Em<sup>7</sup>

in the rain.  
to my life.

Come back and bring  
Don't leave me here

back my smile, come and  
with these tears, come and

A

F#

Bm

take these tears — a — way.  
kiss this pain — a — way.

I need your arms to  
I can't for - get the

Em7

A

Bm

hold me now.  
day you left.

Nights are so — un - kind.  
Time is so — un - kind.

Bring back those nights.  
Life is so cruel —

Em7

A

A7

— when I held — you be - side me. —  
— with - out you — here be - side me. —

Un - break — my

Dm

Gm7

C

heart,  
*mf*

say you love — me a - gain.

A<sup>7</sup> Dm Gm<sup>7</sup>

Un - do \_\_\_\_ this hurt you caused \_\_\_\_ when you walked out the door \_\_\_\_ and walked

C A<sup>7</sup> Dm

out of my life. \_\_\_\_ Un - cry \_\_\_\_ these tears I

Gm<sup>7</sup> C To Coda A<sup>7</sup> C/B<sup>b</sup> B<sup>b</sup>

cried so man - y nights. \_\_\_\_ Un - break \_\_\_\_ my heart. \_\_\_\_

1. A F<sup>7</sup>

dim.

2. A  
4  
2

F#7

Bm

*cresc.*

*f*

Don't leave me in —

Em

A

... all this pain, ...

don't leave me out — in the rain.

Bm

Em

A

A7

*D.S. al Coda*

— Bring back those nights — when I held — you be — side me. Un - break — my

*Coda*

A7

Dm

Gm7

Un - break — my,

un - break — my heart, sweet ba - by.

C A<sup>7</sup> Dm

Come back — and say you love me. Un - break — my

Gm<sup>7</sup> C A<sup>7</sup> Dm

heart, sweet dar - ling. With - out you, I just can't go on.

Gm<sup>7</sup> C A<sup>7</sup> Dm

*mf*

Gm<sup>7</sup> C A<sup>7</sup> Dm(add9)

*mp rit.*

# UNTIL I FIND YOU AGAIN

Music and Lyrics by  
RICHARD MARX  
*Arranged by DAN COATES*

**Moderately slow** ♩ = 78

Musical score for "The Rose Tree" in 4/4 time. The score is written for piano (mp) and includes a *legato* marking. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of four measures. The first measure has a tempo marking of *mp* and a *legato* instruction. The second measure has a *legato* instruction. The third measure has a *legato* instruction. The fourth measure has a *legato* instruction. The score includes fingerings (1-5) and a dynamic marking of *mp*.

1. Late - ly I've been try - ing to fill up my days ... since you're  
 2. The arms of hope sur - round me. Will time be a fair ... worth - er

*mp*

(simile)

The musical score is for the song "The speed of love is blind" by The Beatles. It features a treble and bass clef staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, accessible style. The lyrics are: "gone. friend? The speed of love is blind - ing and I Should I call out to an - gels or just". The score is divided into two systems. The first system contains the first two lines of the melody and the first two lines of the lyrics. The second system contains the next two lines of the melody and the next two lines of the lyrics. The score is presented in a clear, easy-to-read format, suitable for a beginner's music book.

C<sup>9</sup> G F Am  
 did - n't know how to hold on. My mind won't clear, I'm out -  
 drink my - self sob - er a - gain? I can't hide this truth, I still burn.

F

Dm

Gsus<sup>4</sup>  
8 4

G

of tears, — my heart's — got no room — left in —  
for you. — Your mem - 'ry just won't — let me

side. }  
go. }

*cresc.*C  
6 1

F/C

G/C  
4 1

How man - y dreams — will end? —

How long can I — pre - tend? —

*mf*

C

Am  
8 1

Dm

How man - y times — will love — pass me by — un -

*To Coda* C/G  
4 2

G

1.

F  
8 8

C

2.

C

til I find you — a - gain?

gain?

**E<sup>b</sup>**

*f* I'd hold \_\_\_ you tight - er, clos - er than ev - er be - fore. \_\_\_

**A<sup>b</sup>**

**E<sup>b</sup>**

No flame \_\_\_ would burn bright - er if I could

**A<sup>b</sup>** **A<sup>b</sup>m** **B<sup>b</sup>sus<sup>4</sup>** **B<sup>b</sup>** *D.S. al Coda*

1 touch you once more. \_\_\_ hold you once more. \_\_\_

**Am** **Dm<sup>7(b5)</sup>** **Gsus<sup>4</sup>** **G**

*Coda* gain, *mp* un - til I find you \_\_\_

**C** **F/C** **Fm/C** **C**

gain? *p* rit. e dim. *pp*

# VALENTINE

Composed by  
JIM BRICKMAN and JACK KUGELL  
Arranged by DAN COATES

Moderately slow (♩ = 92)

**Chords:** F, Dm, B $\flat$ , B $\flat$ /C, C $^7$ , F, Dm

**Tempo:** Moderately slow (♩ = 92)

**Performance markings:** *p legato*, *mp*

**Lyrics:**

1. If there were no words, — no way to speak, —

I would still — hear — you. If there were no tears, — no way to feel.

**B♭** **C7** **F/A**

— in - side, — I'd still feel for — you. And e - ven if — the — sun —

*mf*

**B♭** **C** **Am7** **F/A** **B♭** **C**

— re - fused — to shine, — e - ven if ro - mance — ran out — of rhyme.

**Gm7** **A7sus4** **A7** **Dm** **F/C**

— you would still have my heart — un - til the end — of time.

**Bm7(♯5)** **F/C** **B♭/C** **To Coda** **C**

{ You're all I need, — my love, } my Val - en -  
{ 'Cause all I need — is you, }

1. **F** **Dm** **B $\flat$**

*tine. mp*

2. **B $\flat$ /C** **F** **Dm** **B $\flat$**

*tine. mp*

**B $\flat$**  **B $\flat$ /D** **C/E** **F**

**Dm** **B $\flat$**  **F/C** **C $\flat$**

*cresc.* *And*

*D.S. al Coda*

*Coda*

*tine.*  
*mp*

*You're*

Chords: Gm7, F/A, B $\flat$

Chords: F/C, B $\flat$ /C, F

all I need, my love, my Val - en - tine.

Chords: Dm, B $\flat$ , B $\flat$ /C, F

*rit.*

*p*

*Verse 2:*

All of my life,  
I have been waiting for all you give to me.  
You've opened my eyes  
And shown me how to love unselfishly.  
I've dreamed of this a thousand times before,  
But in my dreams I couldn't love you more.  
I will give you my heart until the end of time.  
You're all I need, my love,  
My Valenwine.

# WHEN I SEE YOU SMILE

Words and Music by  
DIANE WARREN  
Arranged by DAN COATES

Moderately, with expression (♩ = 69)

*pp*

*p*

*mp*

*C*

*Am*

*Am7*

Some - times I won - der if I'd ev - er

make it through, — through this world — with - out

hav - ing you. — I just would - n't

1  
3

Am7/D

have a clue. —

G

*mp-mf* 'Cause some-times it  
Ba - by, there's

1 5 8

G/B

seems that this world's clos - ing in on me —  
noth-ing in this world that could ev - er do —

C

Am

and there's no way of break - ing free, —  
what the touch of your hand can do, —

Am7

and then I see you reach for me.  
it's like noth - ing that I ev - er knew.

Dsus4

D7

1 5

**C** **G/B**

*mf* 1.3. Some - times \_ I wan - na give up, wan - na  
2. And when \_ the rain is fall - ing, I don't

2 3

**Am7** **G/B**

give in, I wan - na quit the fight. \_  
feel it 'cause you're here with me now. \_

4

**C** **G/B** **C/D**

And then I see you, ba - by, and ev - 'ry - thing's \_ all  
I wan-na ask you, ba - by, it's all I'll ev - er

1

**D** **C/D**

right, ev - 'ry - thing's all right.  
need, all I'll ev - er need.

5

G G/B D C

*f* When I see you smile, \_\_\_\_\_

G D

\_\_\_\_\_ I can face the world, Oh, \_\_\_\_\_ you know

C D G

I can do an - y - thing. When I

G/B D C

see you smile, \_\_\_\_\_ I see a ray of

G

D

C

To Coda

light. Oh, I see it shin - ing right through the

Am7

rain. When I see you smile,

1. D7

G

ba - by, when I see you smile at me.

rain. When I see you smile at me.

2.

C/D

D.S.  $\frac{3}{4}$  al Coda

D

Coda

D

ba - by, when I see you smile at me.

rain.

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the piano introduction with chords G, G/B, D, and C. The vocal line begins with the lyrics "When I see you smile, ——— yeah, I can face the". The second system continues the piano accompaniment with chords G and D, and the vocal line with "world, Oh, ——— you know I can do an - y - thing". The third system features chords Am7 and C/D, with the vocal line saying "now. When I see you smile, ——— oh yeah, —". The fourth system has chords D7 and G, with the vocal line "ba - by, when I see you — smile." and a piano accompaniment change to *mp*. The fifth system includes chords C and G, with the vocal line "rit. and dim. Smile at ——— me. ———" and a piano accompaniment change to *pp*. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

# WHEN YOU TELL ME THAT YOU LOVE ME

Words and Music by  
ALBERT HAMMOND and JOHN BETTIS  
Arranged by DAN COATES

Moderately Slow

*p legato*

*mp* I wan-na call the stars down from the

sky. I wan-na live a day that nev-er dies. I wan-na

change the world on - ly for you. All the im -

pos - si - ble I wan - na do. I wan - na

hold you close un - der the rain, I wan - na  
make you see just what I was, Show you the

kiss your smile and feel your pain. I know what's  
lone - li - ness and what it does. You walked in -

beau - ti - ful look - ing at you. And in a  
to my life to stop my tears. Ev - 'ry thing's

world of lies, you are the true. And ba - by,  
eas - y now I have you here.

*f* ev - 'ry-time you touch me, I be - come a he - ro. I'll

make you safe no mat - ter where you are. And bring you

an - y - thing you ask for, noth - ing is a - bove me. I'm

shin - ing like a can - dle in the dark *mf* when you tell me that you

love me. I wan-na love me.

1. C D/F# G7 2. C

Musical score for the song "When You Tell Me That You Love Me". The score is written for piano and voice, featuring a grand staff with treble and bass clefs. The key signature is one flat (B-flat major or D minor). The tempo and mood are indicated by the dynamic markings *mf* and *cresc.*. The lyrics are written below the piano part, and the melody is written above it. The score is divided into five systems, each with two measures. The lyrics are: "In a world with - out you, I would al - ways hun - ger. All I need is your love to make me strong - er. Ev - 'ry - time you touch me, I be - come a he - ro. I'll make you safe no mat - ter where you are. And bring you an - y - thing you ask for, noth - ing is a - bove me. I'm". The score includes various musical notations such as notes, rests, and fingerings. The piano part features a steady bass line with occasional chords and arpeggios. The melody is simple and catchy, with a clear emphasis on the lyrics.

In a world with - out you, I would al - ways hun - ger.  
 All I need is your love to make me strong - er.  
 Ev - 'ry - time you touch me, I be - come a he - ro. I'll  
 make you safe no mat - ter where you are. And bring you  
 an - y - thing you ask for, noth - ing is a - bove me. I'm

Musical score for piano and voice, featuring chords and lyrics. The score is divided into four systems, each with a treble and bass staff. The lyrics are: "shin - ing like a can - dle in the dark when you tell me that you love me, when you tell me that you love me, rit. when you tell me that you love me." The chords are: Ab, Fm, Bb7, Eb, Cm, Cm7, Ab, Bb7, B, Db, Eb. The tempo marking is *rit.* and the dynamic marking is *mf*.

System 1: **Ab** **Fm** **Bb7**  
 shin - ing like a can - dle in the dark when you tell me that you

System 2: **Eb** **Cm** **Cm7**  
 love me, when you tell me that you

System 3: **Ab** **Bb7**  
 love me, *rit.* when you tell me that you

System 4: **B** **Db** **Eb**  
 love me. *mf*

From the Original Motion Picture Soundtrack "BEACHES"

# THE WIND BENEATH MY WINGS

Words and Music by  
LARRY HENLEY and JEFF SILBAR  
Arranged by DAN COATES

Slowly

*p legato*

3 5 3 2

1 2 5

The piano introduction consists of two staves. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a half note (B4) and a quarter note (A4), and finally a triplet of eighth notes (G4, F4, E4). The left hand plays a half note (G3), a quarter note (A3), and a half note (B3), with a slur over the first two notes.

*mp*

G

1 3 3 1

1. It must have been cold there in my  
2. I was the one with all the

The vocal entry begins with a G major chord. The right hand plays a half note (G4), a quarter note (A4), and a half note (B4), with a slur over the first two notes. The left hand plays a half note (G3), a quarter note (A3), and a half note (B3), with a slur over the first two notes.

C G

2 1 1 3

shad - ow, to nev - er have sun -  
glo - ry, while you were the one.

The second line of the song continues with a C major chord. The right hand plays a half note (C4), a quarter note (D4), and a half note (E4), with a slur over the first two notes. The left hand plays a half note (C3), a quarter note (D3), and a half note (E3), with a slur over the first two notes.

The Wind beneath My Wings • 5 • 1

light with on your face.  
all the strength,

Chord: C (4/2)

First ending: 2, 1

Second ending: 3

You've been con - tent  
on - ly a face

to let me  
with - out a

Chord: Am

First ending: 3

Second ending: 2, 4

Third ending: 1, 4

Fourth ending: 2

shine,  
name,

you al - ways walked  
I nev - er once

Chord: D7sus4 (4/3)

Chord: D

Chord: Am

First ending: 3

Second ending: 3

a step be -  
heard you com -

hind.

1. Chord: D7sus4

Chord: D

First ending: 2, 4

2.3.

D B/D<sup>#</sup> Em

plain. *cresc.* *mf* Did you ev - er know.

C G

that you're my he - ro,

D/F<sup>#</sup> Em

and ev - 'ry - thing

C G

I'd like to be?

D/F#

C/E

D

Em

First system of musical notation. Treble clef, key of D major (two sharps). Chords: D/F# (5 2), C/E (4 1), D (3 1), Em (3 1). Lyrics: "I can fly high-". Dynamics: *f* (forte). Fingering: 2 in bass clef.

Second system of musical notation. Treble clef, key of D major. Chords: C (5 1, 5 2, 4 1), Em7 (5 2, 1 2), E7(b9) (5 3). Lyrics: "er than an ea - gle,". Dynamics: *f* (forte). Fingering: 5 2 1 2 in bass clef, 2 1 2 in treble clef.

Third system of musical notation. Treble clef, key of D major. Chords: Am (3 1), Am7/D (5 1, 4 2), D7 (5 1), G (5 1). Lyrics: "'cause you are the wind — be-neath my wings." Dynamics: *mp* (mezzo-piano). Fingering: 3 1 in bass clef, 3 in treble clef. Marking: "To Coda" with a coda symbol.

Fourth system of musical notation. Treble clef, key of D major. Chords: C (5 3, 2). Lyrics: (none). Dynamics: *mp* (mezzo-piano). Marking: "D. S. al Coda" with a coda symbol.

**Coda**

wings.

You are the wind — be - neath my — wings.

*mp* *p*

3. It might have appeared to go unnoticed  
 that I've got it all here in my heart.  
 I want you to know I know the truth:  
 I would be nothing without you.

# WILL YOU BE THERE

(Theme from "Free Willy")

Written and Composed by  
MICHAEL JACKSON  
Arranged by DAN COATES

Moderate Gospel Feel

**System 1:** *mf* C 1 3 5 Dm/C 3 5 3 3 2

**System 2:** *mp* C 1 3 5 Dm/C 3 1 4 2  
 Hold me like the Riv - er Jor - dan, and I will then  
 wear - y tell me will you hold me, when wrong, will you

**System 3:** C 3 5 Dm/C 5 1 C 4 2 Dm7/C  
 say to thee when you are my friend.  
 scold me, lost will you find me? But they

**System 4:** C 1 3 5 Dm/C 3 1 Dm/C 4 2  
 Car - ry me, like you are my broth - er. Love me like a  
 told me a man should be faith - ful and walk when not

C Dm/C C Dm7/C C Dm/C

moth - er. Will you be there? *mf*  
a - ble and fight till the end, but I'm only human.

1 3 5 1 2 5

C Dm/C C Dm/C 1. C Dm7/C 2. C Dm7/C

When

E $\flat$  D $\flat$  C E $\flat$  D $\flat$  C

*mf* Ev - 'ry - one's tak - ing con - trol of me, seems like the world's got a role for me.

1 5 2 5 1 5

E $\flat$  D $\flat$  C B $\flat$  G

I'm so con - fused, will you show to me you'll be there for me and care e - nough to bear me.

1 4 5

D Em/D D Em/D

1 3 1 4 2

Hold me, lay your head low - ly, soft - ly then  
 Hold me, love me and feed me. Kiss me and

*f*

D Em/D D Em7/D

3 5 1 4 2 3 2

bold - ly car - ry me there.  
 free me. I will feel blessed.

D Em/D D Em/D

1

Car - ry, car - ry me bold - ly, lift me up  
 Save me, heal me and bathe me, soft - ly you

*mf*

D Em/D D Em7/D

slow - ly. Car - ry me there.  
 say to me I will be there.

E F#m/E E F#m/E E F#m/E

1 2 3 1 4 2 5 3 5 2

Lift me, lift me up slow-ly. Car-ry me bold-ly, show me you  
Hold me, lay your head low-ly, soft-ly then bold-ly, car-ry me

*f*

1 3 5 1 2 5

1. E F#m7/E 2. E F#m7/E E F#m/E

2 1 2 1 5 2 1 5 2 1

care. there. Need me, love me and

*mf*

1 5 5

E F#m/E E F#m/E E/B F#m/B

5 3 1 4 2 1 5 3 1 5 3 1

feed me, kiss me and free me. I will feel blessed.

1 5

E F#m/E E F#m7 E/G# A F#m E/B F#m/B B E

5 2 1 5 3 1 5 3 1 5 3 1 5 2 1 3 1

*mp* *cresc.* *mf rit.*

1 3 2 3 1 5

# YOU ARE NOT ALONE

Written and Composed by  
R. KELLY

Arranged by DAN COATES

Slowly J = 89

1. An - oth - er day has  
*mp* gone, night. I'm still all a - lone, cry.

How could this be? You're not here with my  
ask - ing me to come and hold you in my

me. You nev - er said good - bye, some - one tell me  
at - tain. I can hear your prayers, your bur - dens I will

why bear. But did you have to go hand, so and leave my world so be -

F#sus<sup>4</sup>

F

A<sup>b</sup>G<sup>7</sup>cold.  
gin. }

Ev - 'ry

day I sit and ask my - self how

E<sup>b</sup>Cm<sup>7</sup>

did love slip a - way.

Some - thing whis - pers in my ear and

F<sup>7</sup>sus<sup>4</sup>E<sup>b</sup>

says that you are not a -

lone, for I am here with

*mf*Gm<sup>7</sup>Cm<sup>7</sup>

you.

Though you're far a -

way,

I am here to

**F<sup>sus4</sup>** **F** **B<sup>b</sup>**

stay. For you are not a - lone, I am here with

**Gm<sup>7</sup>** **Cm<sup>7</sup>**

you. Though we're far a - part, you're al - ways in my

**F<sup>7sus4</sup>** **B<sup>b</sup>** **G<sup>7</sup> maj<sup>7</sup>** **A<sup>b</sup>/G<sup>b</sup>**

heart, for you are not a - lone. All a - lone.

*mp*

**B<sup>b</sup>** **G<sup>7</sup> maj<sup>7</sup>** **Cm/F** **N.C.**

2. Just the oth - er

2<sup>nd</sup>  $\text{B}^\flat$

$\text{G}^\flat\text{maj}7$   $\text{A}^\flat/\text{G}^\flat$   $\text{Fm}7$   $\text{E}^\flat\text{m}7$

lone. *mp* *mf*

Whis - per three words, then I'll come run - nin'.

$\text{G}^\flat\text{maj}7$   $\text{A}^\flat/\text{G}^\flat$   $\text{Cm}7/\text{F}$

And girl, you know that I'll be there. *cresc.* I'll be

$\text{Dm}7/\text{G}$   $\text{G}$

there. *sfz* You are not a -

$\text{C}$   $\text{Am}7$

lone. *f* I am here with you. Though you're far a -

way, I am here to stay. You are not a -

lone, I am here with you. Though we're far a -

part, *decresc.* you're al - ways in my heart. You are not a -

lone.

*mp rit. e dim.* You are not a - lone.

Chords: Dm<sup>7</sup>, C, Gsus<sup>4</sup>, G, Am<sup>7</sup>, Dm<sup>7</sup>/G, C, G<sup>7</sup>.

# YOU WERE MEANT FOR ME

Words and Music by  
JEWEL KILCHER and STEVE POLTZ  
Arranged by DAN COATES

Moderate swing feel

The piano introduction consists of three measures in 4/4 time, marked with a moderate swing feel and a mezzo-forte (mf) dynamic. The melody in the right hand features a sequence of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

The first vocal line begins with a C major chord and a 1 4 2 1 fingering. The melody is in the right hand, and the lyrics are: "I hear the clock, it's six A. M., \_\_\_\_". The piano accompaniment in the left hand includes a 2 1 2 fingering. The dynamic is mezzo-piano (mp).

The second vocal line continues with a C major chord and a 2 fingering. The melody is in the right hand, and the lyrics are: "I feel so far \_\_\_\_ from where I've been. \_\_\_\_". The piano accompaniment in the left hand includes a 2 fingering.

The third vocal line continues with a G/B chord and a 4 fingering. The melody is in the right hand, and the lyrics are: "pan - cacks, too, \_\_\_\_". The piano accompaniment in the left hand includes a 4 fingering. The line concludes with a D major chord and a 4 fingering, with the lyrics: "I've got ma - ple syr - up, ev - 'ry - thing but you. \_\_\_\_".

C G/B C

2

I break the yolks and make a smil - y face, \_\_\_\_\_ I kind of like it in my

Em C G/B

2 1 4

brand new place. — I wipe the spots a - bove the mirror, don't leave the keys in the door. — I

C D C

1 2

nev - er put wet tow - els on the floor an - y - more, — 'cause dreams — last — for

*cresc.* *mf*

D G D/F# Em G/D

5

so — long, — ev - en af - ter you're gone. —

C D G D/F#

I know \_\_\_ you love \_\_\_ me \_\_\_ and \_\_\_ soon \_\_\_ you will see \_\_\_

Em G/B C To Coda D

\_\_\_ you were meant \_\_\_ for me and I was meant for \_\_\_

1. Em 2. Em

you. *mp* you. *mp*

Am<sup>7</sup> D Bm

go a - bout my bus - 'ness, I'm do - in' fine. \_\_\_ Be - sides, \_\_\_ what would I say \_\_\_ if I had \_\_\_

*mf*

D Em Am<sup>7</sup> D

— you on the line? Same old sto - ry, not much to say.

Bm<sup>7</sup> Em<sup>3</sup> C

Hearts are bro - ken ev - 'ry day. —

G/B C Em

*dim.*

*D.S. al Coda*

*Coda* D Em

I was meant for you. You were

C D C

meant for me and I was meant for you.

G/B C Em

*rit.* *mp*

**Verse 2:**

I called my mama, she was out for a walk.  
 Consoled a cup of coffee, but it didn't wanna talk.  
 So I picked up a paper, it was more bad news,  
 More hearts being broken or people being used.  
 Put on my coat in the pouring rain.  
 I saw a movie, it just wasn't the same.  
 'Cause it was happy and I was sad,  
 And it made me miss you, oh, so bad.  
 (To Chorus:)

**Verse 3:**

I brush my teeth and put the cap back on,  
 I know you hate it when I leave the light on.  
 I pick a book up and then I turn the sheets down,  
 And then I take a breath and a good look around.  
 Put on my pj's and hop into bed.  
 I'm half alive but I feel mostly dead.  
 I try and tell myself it'll be all right,  
 I just shouldn't think anymore tonight.  
 (To Chorus:)

# YOU GOT IT

Words and Music by  
ROY ORBISON, TOM PETTY  
and JEFF LYNNE  
Arranged by DAN COATES

Moderately slow ♩ = 88

**System 1:**

Chords: C, B<sup>b</sup>, F, C

Lyrics: *legato* *mp*

**System 2:**

Chords: B<sup>b</sup>, F, C, B<sup>b</sup>, F

Lyrics: Ev - 'ry time I look in - to your love - ly  
Ev - 'ry time I hold you, I be - gin to un - der -

**System 3:**

Chords: C, B<sup>b</sup>, F, C

Lyrics: eyes, stand. I see a love that  
Ev - 'ry - thing a - bout you

**System 4:**

Chords: B<sup>b</sup>, F, G, B<sup>b</sup>

Lyrics: mon - ey just can't buy. man. *cresc.* One I

look live glad from you, I drift a - way.  
my life to give to be with you.  
to give my love to you.

Chords: C, Am, Em

I pray that you are here  
No one can do the things  
I know you feel the way

Chords: G, C, Am

to stay.  
you do.  
I do.

mf An - y - thing you want,

Chords: Em, G, C, E7

you got it. An - y - thing you need, you got it.

Chords: Am, F, C, E7, Am, F

C E7 Am F C/G

An - y - thing at all, you got it. ba

G To Coda 1. 2.

by.

G7

*mp* An - y - thing you want, an - y - thing you need,

*mf* an - y - thing at all. I'm

*D.S. al Coda*

Coda

Musical score for "You Got It" (Coda section). The score is written for piano and voice. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a steady bass line with chords in the right hand. The vocal part includes lyrics and melodic lines.

**Chords and Lyrics:**

- Chords: C, E7, Am, F, C/G, G7, C.
- Lyrics: "An - y - thing you want, you got it. An - y - thing you need, you got it. An - y - thing at all, you got it. An - y - thing at all, by, you got it!"

**Performance Markings:**

- f* (forte) at the beginning of the first line.
- mf* (mezzo-forte) at the beginning of the fourth line.
- rit.* (ritardando) and *p* (piano) at the end of the fifth line.

**Instrumentation:**

- Piano: Treble and Bass staves.
- Voice: Treble staff.

# YOU MEAN THE WORLD TO ME

Words and Music by  
L.A. REID, DARYL SIMMONS  
and BABYFACE  
Arranged by DAN COATES

Moderate, steady beat

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderate, steady beat' and 'mf'. The introduction features a melodic line in the right hand and a harmonic accompaniment in the left hand. The first system of the introduction includes fingerings (4, 2, 1, 2, 1, 2, 1) and a triplet (3). The second system includes a triplet (3) and a measure with a fermata. The third system includes a triplet (3) and a measure with a fermata. The fourth system includes a triplet (3) and a measure with a fermata. The fifth system includes a triplet (3) and a measure with a fermata. The sixth system includes a triplet (3) and a measure with a fermata. The seventh system includes a triplet (3) and a measure with a fermata. The eighth system includes a triplet (3) and a measure with a fermata. The ninth system includes a triplet (3) and a measure with a fermata. The tenth system includes a triplet (3) and a measure with a fermata. The eleventh system includes a triplet (3) and a measure with a fermata. The twelfth system includes a triplet (3) and a measure with a fermata. The thirteenth system includes a triplet (3) and a measure with a fermata. The fourteenth system includes a triplet (3) and a measure with a fermata. The fifteenth system includes a triplet (3) and a measure with a fermata. The sixteenth system includes a triplet (3) and a measure with a fermata. The seventeenth system includes a triplet (3) and a measure with a fermata. The eighteenth system includes a triplet (3) and a measure with a fermata. The nineteenth system includes a triplet (3) and a measure with a fermata. The twentieth system includes a triplet (3) and a measure with a fermata. The twenty-first system includes a triplet (3) and a measure with a fermata. The twenty-second system includes a triplet (3) and a measure with a fermata. The twenty-third system includes a triplet (3) and a measure with a fermata. The twenty-fourth system includes a triplet (3) and a measure with a fermata. The twenty-fifth system includes a triplet (3) and a measure with a fermata. The twenty-sixth system includes a triplet (3) and a measure with a fermata. The twenty-seventh system includes a triplet (3) and a measure with a fermata. The twenty-eighth system includes a triplet (3) and a measure with a fermata. The twenty-ninth system includes a triplet (3) and a measure with a fermata. The thirtieth system includes a triplet (3) and a measure with a fermata. The thirty-first system includes a triplet (3) and a measure with a fermata. The thirty-second system includes a triplet (3) and a measure with a fermata. The thirty-third system includes a triplet (3) and a measure with a fermata. The thirty-fourth system includes a triplet (3) and a measure with a fermata. The thirty-fifth system includes a triplet (3) and a measure with a fermata. The thirty-sixth system includes a triplet (3) and a measure with a fermata. The thirty-seventh system includes a triplet (3) and a measure with a fermata. The thirty-eighth system includes a triplet (3) and a measure with a fermata. The thirty-ninth system includes a triplet (3) and a measure with a fermata. The fortieth system includes a triplet (3) and a measure with a fermata. The forty-first system includes a triplet (3) and a measure with a fermata. The forty-second system includes a triplet (3) and a measure with a fermata. The forty-third system includes a triplet (3) and a measure with a fermata. The forty-fourth system includes a triplet (3) and a measure with a fermata. The forty-fifth system includes a triplet (3) and a measure with a fermata. The forty-sixth system includes a triplet (3) and a measure with a fermata. The forty-seventh system includes a triplet (3) and a measure with a fermata. The forty-eighth system includes a triplet (3) and a measure with a fermata. The forty-ninth system includes a triplet (3) and a measure with a fermata. The fiftieth system includes a triplet (3) and a measure with a fermata. The fifty-first system includes a triplet (3) and a measure with a fermata. The fifty-second system includes a triplet (3) and a measure with a fermata. The fifty-third system includes a triplet (3) and a measure with a fermata. The fifty-fourth system includes a triplet (3) and a measure with a fermata. The fifty-fifth system includes a triplet (3) and a measure with a fermata. The fifty-sixth system includes a triplet (3) and a measure with a fermata. The fifty-seventh system includes a triplet (3) and a measure with a fermata. The fifty-eighth system includes a triplet (3) and a measure with a fermata. The fifty-ninth system includes a triplet (3) and a measure with a fermata. The sixtieth system includes a triplet (3) and a measure with a fermata. The sixty-first system includes a triplet (3) and a measure with a fermata. The sixty-second system includes a triplet (3) and a measure with a fermata. The sixty-third system includes a triplet (3) and a measure with a fermata. The sixty-fourth system includes a triplet (3) and a measure with a fermata. The sixty-fifth system includes a triplet (3) and a measure with a fermata. The sixty-sixth system includes a triplet (3) and a measure with a fermata. The sixty-seventh system includes a triplet (3) and a measure with a fermata. The sixty-eighth system includes a triplet (3) and a measure with a fermata. The sixty-ninth system includes a triplet (3) and a measure with a fermata. The seventieth system includes a triplet (3) and a measure with a fermata. The seventy-first system includes a triplet (3) and a measure with a fermata. The seventy-second system includes a triplet (3) and a measure with a fermata. The seventy-third system includes a triplet (3) and a measure with a fermata. The seventy-fourth system includes a triplet (3) and a measure with a fermata. The seventy-fifth system includes a triplet (3) and a measure with a fermata. The seventy-sixth system includes a triplet (3) and a measure with a fermata. The seventy-seventh system includes a triplet (3) and a measure with a fermata. The seventy-eighth system includes a triplet (3) and a measure with a fermata. The seventy-ninth system includes a triplet (3) and a measure with a fermata. The eightieth system includes a triplet (3) and a measure with a fermata. The eighty-first system includes a triplet (3) and a measure with a fermata. The eighty-second system includes a triplet (3) and a measure with a fermata. The eighty-third system includes a triplet (3) and a measure with a fermata. The eighty-fourth system includes a triplet (3) and a measure with a fermata. The eighty-fifth system includes a triplet (3) and a measure with a fermata. The eighty-sixth system includes a triplet (3) and a measure with a fermata. The eighty-seventh system includes a triplet (3) and a measure with a fermata. The eighty-eighth system includes a triplet (3) and a measure with a fermata. The eighty-ninth system includes a triplet (3) and a measure with a fermata. The ninetieth system includes a triplet (3) and a measure with a fermata. The hundredth system includes a triplet (3) and a measure with a fermata.

*mf*

*Bbmaj7*

*mp*

*Am7* *Dm* *Bbmaj7*

*Am7* *Dm* *Bbmaj7*

If you could give me one good rea - son  
gon - na take some work - in' but

why I should be - lieve — you, be lieve in all the - things that you tell —  
I be - lieve you're worth it, as long as your in - ten - tions are good —

I would sure like to be - lieve you, my  
There is just one way to show it and

You Mean the World to Me - 6 - 1

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Am7 D Gm7

2 2 4

heart wants to re - ceive you. Just that make me know that you are sin - cere.  
 boy I hope you know it that no one could love you like I could.

C7 Bbmaj7

1 3

— You know I'd love for you to lead me and  
 — Lord knows I wan - na trust you, and

Am7 Dm Bbmaj7

4 2 4

fol - low through com - plete - ly, so won't you give me all I ask for.  
 ba - by, how I'd love you. I'm not sure that love is e - nough.

Am7 Dm Bbmaj7

1

— And if you give your ver - y best to  
 — And I will not be for - sak - en, I

Am7

Ab7

Gm7

bring me hap - pi - ness, I'll show you just how much I a - dore—  
hope there's no mis - tak - in', so tell me that you'll al - ways be true.

C7

F

you.} 'Cause you mean the world— to me, you are my ev -

*mf*

F/Eb

Dm

'ry - thing. I swear the on - ly thing that mat - ters,

Dbmaj7

Db6

F

mat - ters to me. Oh, ba - by, ba - by, ba - by, ba - by,

G/B Gm7 Dbmaj7

ba - by, 'cause you mean so much to me.

1. BwC 2. BwC

Now it's There's a

Am7 Dm7

feel - ing in my heart that I know I can't es - cape, so

*mf*

Gm7 BwC C/Bb

please don't let me go, don't let it be too late. There's a

A7  
2  
1

Dm7

time when words are good and they just — get in the way. So

Gm7

show me how you feel, ba - by, I'm for real. Oh,

Bb/C

Dbmaj7

C7

ba - by, ba - by, ba - by, ba - by. 'Cause you mean the world —

*cresc.*

F

F/Eb

to me, you are my ev - 'ry - thing. I swear the on -

Dm

D $\flat$ maj7D $\flat$ 6

ly thing that mat - ters,

mat - ters to me. — Oh,

F

G/B

ba - by, ba - by, ba - by, ba - by,

ba - by, 'cause you mean so

Gm7

Gm7/C

much to me.

'Cause you mean the world.

2.

G $\flat$ maj7

Fmaj7

# YOU'LL SEE

Words and Music by  
MADONNA CICCONE and  
DAVID FOSTER  
Arranged by DAN COATES

Moderately slow ♩ = 92

The first system of musical notation is for the piano introduction. It consists of two staves (treble and bass clef) in G major (one sharp). The tempo is marked 'Moderately slow' with a quarter note equal to 92 beats per minute. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a first ending bracket labeled '1. You'.

The second system of musical notation begins the vocal entry. It is marked 'Verse:' and starts with an Em chord. The melody is in the right hand, with lyrics underneath: 'think that I can't live with - out your love, you'll'. The piano accompaniment continues in the left hand. The system ends with an Em chord.

The third system of musical notation continues the vocal melody. It starts with a D chord. The lyrics are: 'see. You think I can't go on an - oth - er'. The piano accompaniment provides harmonic support. The system ends with a D chord.

The fourth system of musical notation concludes the vocal phrase. It starts with an Em chord. The lyrics are: 'day. You think I have noth - ing'. The piano accompaniment continues. The system ends with a D chord.

You'll See - 4 - 1

B<sup>7</sup>

Em

with - out — you

by my side. —

You'll see, some -

D

1.

Cmaj<sup>7</sup>

Em

how,

some

way.

*mp*

2. You

2.3.

Cmaj<sup>7</sup>

Chorus:

Em

Am<sup>7</sup>day.  
*cresc.*

All by my - self,

D

G

C

I don't need

an - y - one at

all. I know I'll sur -

This system contains the first two measures of the song. The first measure has a treble clef with a key signature of one sharp (F#) and a 4/2 time signature. The bass clef has a key signature of one sharp (F#). The first measure has a chord of F#7 above it. The lyrics are "vive,". The second measure has a chord of B7 above it. The lyrics are "I know I'll stay a - live.\_\_\_\_". There is a triplet of eighth notes in the second measure.

This system contains the next three measures. The first measure has a chord of Em above it. The lyrics are "All on my own, I'll stand on my". The second measure has a chord of Am7 above it. The lyrics are "own, own,". The third measure has a chord of D above it. The lyrics are "I don't need I won't need". There is a triplet of eighth notes in the first measure.

This system contains the next three measures. The first measure has a chord of G above it. The lyrics are "an - y - one this time. }". The second measure has a chord of C above it. The lyrics are "an - y - one this time. }". The third measure has a chord of F#7 above it. The lyrics are "It will be mine, no one can". There is a triplet of eighth notes in the second measure.

This system contains the final two measures. The first measure has a chord of B7 above it. The lyrics are "take it from me,\_\_\_\_". The second measure has a chord of Em above it. The lyrics are "you'll see.\_\_\_\_". There is a triplet of eighth notes in the first measure.

*To Coda* ◆*D.S. al Coda*

3. You

*Coda* ◆ *D* *Em* *s* You'll see.

*D* *Em* *s* *rall.* *pp*

**Verse 2:**

You think that I can never laugh again,  
 You'll see.  
 You think that you've destroyed my faith in love.  
 You think after all you've done,  
 I'll never find my way back home.  
 You'll see, somehow, some day. (To Chorus:)

**Verse 3:**

You think that you are strong, but you are weak.  
 You'll see.  
 It takes more strength to cry, admit defeat.  
 I have truth on my side,  
 You only have deceit.  
 You'll see, somehow, some day. (To Chorus:)

# FROM A DISTANCE

Lyrics and Music by  
JULIE GOLD  
Arranged by DAN COATES

Slowly ♩ = 66

*mp*

*with pedal*

*1. From a*

*mp*

dis - tance, the world looks blue and green, and the snow - capped moun - tains

white. From a dis - tance, the o - cean — meets the stream, and — the

ea - gle — takes to flight. From a dis - tance there — is

*mf*

From a Distance • 4 • 1

Am F 3 4 2 C 5 G

har - mo - ny, and it ech - oes through the land. It's the

1 2 1 1 2

F/C 5 2 C F/C C To Coda ⊕ F 1 3 G

voice of hope, — it's the voice of peace, — It's the voice of — ev - 'ry

1. C G/C F/C 4 C 1 F Dm7 4 2 G 2 2. From a C G/C C 1 3

man. *mp* man. God \_ is

2 5 1 2 1 1 2 2 1 1 3

F 5 6 1 G C 5 1 Am Dm7 Gsus4 G 2 4

watch - ing us. — God \_ is watch - ing us. — God \_ is watch - ing us from a

*f* 5 5 1 4 2

C C/E F G 4 2 2 1 3 2 1

dis - tance. — *mp*

*p* 4 2 3 2 1 3 2 1

Am7 C/G F C/E Dm7 Am/C G

2 5 5 1 5

*mf*

C G/B F/A C/G F Dm7 G D.S.  $\frac{3}{4}$  al Coda

1 2 4 1 1 2

*cresc.* *f*

3. From a *mp*

⦿ Coda

F G7 Am C/G

3 1 4 1 4 2 2 1

*mf*

heart of ev - 'ry man It's the

F/C C F/C C F G7

5 2 1 3 3 1 5 1

*mf*

hope of hopes. — It's the love of loves. — This is the song of — ev - 'ry

C F G7

3

man — And God — is watch - ing us. — God — is

2 1 5

*f*

watch-ing us. — God \_ is watch-ing us from a — dis-tance. Oh, God is

*decresc.*  
watch-ing us. — God \_ is watch-ing us. — God \_ is watch-ing us from a

dis - tance. *mp* *a tempo* *p*

*Verse 2:*

From a distance, we all have enough  
 And no one is in need.  
 There are no guns, no bombs, no diseases,  
 No hungry mouths to feed.  
 From a distance, we are instruments  
 Marching in a common band;  
 Playing songs of hope, playing songs of peace,  
 They're the songs of every man.

*Verse 3:*

From a distance, you look like my friend  
 Even though we are at war.  
 From a distance, I just cannot comprehend  
 What all this fighting is for.  
 From a distance, there is harmony  
 And it echoes through the land.  
 It's the hope of hopes. It's the love of loves.  
 It's the heart of every man.

# FOREVER'S AS FAR AS I'LL GO

Words and Music by  
MIKE REID  
Arranged by DAN COATES

**Moderately**

*p*

*(with pedal)*

Am 1 Dm 3 Bb 1

Am 2 Dm Bb

*Verse:* 3

1. I'll ad -

*mp*

F 5 C/F 4 F Bbmaj7 4

mit I could feel\_\_ it the first time that we touched. The look in your eyes\_\_

B/C 4 F Dm 4

said you felt as much.\_\_ But I'm not a man who falls so eas - i - ly.

Chorus:

B $\flat$ 6 B $\flat$ /C C7 B $\flat$ /C C F/A

It's best that you know\_ where you stand with me. I will

5

B $\flat$  F F/A B $\flat$

give you my heart\_ faith - ful and true, and all the love it can hold\_

*mf*

2 4

Am Am7 Dm Am7 B $\flat$

that's all I can do. But I've thought a - bout\_ how long I'll love you,

3 1 1 5 2 1

5 3

12 5

F/C Gm7 F/A B $\flat$  B $\flat$ /C

and it's on - ly fair\_ that you know\_ for - ev - er's as far as I'll\_

2 1 1 5

1. F Bb/F 1 F 3 F F/A

go. *mp* 2. When there's go. For -

Bb Bb/C C7 Bb/C C7

2 5 1 2 1 2 1

ev - er's as far as I'll

*mp*

Bb Bbm F

1 4 1 4 3

go. *dim. e rit.* *l.h. pp*

**Verse 2:**

When there's age around my eyes and gray in your hair,  
 And it only takes a touch to recall the love we've shared.  
 I won't take for granted that you know my love is true.  
 Each night in your arms, I will whisper to you...  
 (To Chorus:)



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**Always Be My Baby**  
*Mariah Carey*

**Angel Eyes**  
*Jim Brickman*

**Angels Among Us**  
*Alabama*

**Because You Loved Me**  
*Celine Dion*

**Breakfast At Tiffany's**  
*Deep Blue Something*

**Butterfly Kisses**  
*Bob Carlisle*

**By Heart**  
*Jim Brickman*

**Dreaming Of You**  
*Selena*

**For You I Will**  
*Monica*

**From A Distance**  
*Bette Midler*

**I Believe I Can Fly**  
*R. Kelly*

**I Can Love You Like That**  
*John Michael Montgomery*

**I Cross My Heart**  
*George Strait*

**(Everything I Do)**  
**I Do It For You**  
*Bryan Adams*

**I Finally Found Someone**  
*Barbra Streisand*  
& *Bryan Adams*

**I Swear**  
*John Michael Montgomery*

**If Tomorrow Never Comes**  
*Jesse*

**If You Asked Me To**  
*Celine Dion*

**In This Life**  
*Collin Raye*

**I'll Be There For You**  
*The Rembrandts*

**The Living Years**  
*Mike And The Mechanics*

**Love Will Keep Us Alive**  
*The Eagles*

**More Than Words**  
*Extreme*

**Now And Forever**  
*Richard Marx*

**One Of Us**  
*Joan Osborne*

**Open Arms**  
*Mariah Carey*

**Quit Playing Games**  
**(With My Heart)**  
*Backstreet Boys*

**The River**  
*Garth Brooks*

**Say You'll Be There**  
*Spice Girls*

**Tears In Heaven**  
*Eric Clapton*

**Too Late, Too Soon**  
*Joni Secada*

**Un-Break My Heart**  
*Toni Braxton*

**Valentine**  
*Jim Brickman*

**The Wind Beneath My Wings**  
*Bette Midler*

**You Mean The World To Me**  
*Toni Braxton*

**You Were Meant For Me**  
*Jewel*

*... and many more!*



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